









## OUR POLICY

Our business was established on a quality basis. It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Kodak factories in Europe and America are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the-wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

C. K. Co., LTD.



AT THE OPERA

From an Arthur Ivis Print.  
By Hubert Bros.

Copyright 1914 by Hubert Bros.

# STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE · THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 3

JANUARY 1912

No. 11

STUDIO LIGHT wishes you a Happy New Year.



We trust your business for the past year has been a source of gratification to you and that the final summing up will show a substantial balance on the proper side of the bank account.



The past year has been one of progress in things photographic. Notable among the many new things for the convenience of the photographer and the betterment of his work has been the introduction of the Artura-Meth-od Sepia.



Put the dates of the Toronto School, February 6, 7 and 8, on your memo pad, or better, write them on a card and hang it where it will stare you in the face. Toronto started the 1911 School—the increase in attendance was 31½ per cent. over 1910.

Frame this New Year Resolution—"I will attend the Eastman School."



Photographers of the Maritime Provinces should be in Boston January 23, 24 and 25. The Eastman School of Professional Photography will be there. Any photographer from anywhere is welcome at an Eastman School.



Montreal helped start the 1911 School on the way to success. Read about the new features on page 4, and start the year with a lot of new ideas by attending the Montreal School January 30, 31, and February 1st.



We are unable to say what the New Year may bring forth, but we hope for even greater improvement in things photographic and greater advancement for the Photographer and his Art.



## NEW FEATURES OF THE EASTMAN PROFESSIONAL SCHOOL

The season of the Eastman Professional School for 1911 has just ended with a gain of 31½ per cent. in attendance over any previous year. This conclusively shows that the photographers of America fully appreciate the benefits to be derived from the course of lectures and demonstrations given at these Schools. We have received many requests from commercial photographers throughout the country for the addition to the school work of a course of instruction in this branch of photography, and that the 1912 School may be broader than ever before, we have decided to add Commercial Photography to the list of subjects already treated.

In order that this subject may be handled in a thoroughly capable manner, we have secured the services of one of the best commercial photographers in the country, whose business it will be to go into the details of commercial work in all its forms.

There is probably no photographer, no matter how small his business may be, but that at some time is called upon to photograph some object that comes under the head of commercial work. It is also reasonable to conclude that the average photographer is not as familiar with

the proper method of doing this work as is the man who has devoted his entire time and attention to solving the problems of this complex phase of photography.

We say complex because the commercial photographer in a large city is called upon to photograph anything and everything. It may be a skyscraper or a hole in the ground, a finger print to be used as evidence in a criminal trial, or a new model of steam shovel, it matters not to him, and he is always ready for an emergency.

The commercial photographer must be able to decide in an instant the proper lens and camera and plate best suited to his work. He must be able to quickly judge the best point of view for proper perspective if the subject is architectural, when and how to use his color screens if the subject requires the rendering of color values, the best methods to overcome reflections if the subject is polished metal or is a display window that is being photographed, the proper handling of the light under bad conditions for interior work, and the after treatment of the negative—in fact, he must be a cyclopedia of knowledge of photography in most all its branches.

We feel that not only the commercial, but the portrait photographer as well, will be interested in this new feature of the



School, which will include an illustrated lecture on the Uses and Possibilities of Commercial Photography. This will include the proper lenses and apparatus to use, treatment of exteriors and interiors, photographing furniture, glassware, bright metals, stoves, machinery, show windows, etc., etc.

Another demonstration and lecture will take up the preparation of the negative for printing, blocking out, retouching and etching, finishing prints, proper materials to use, squeegeeing, backing prints for binding or for delivery unmounted, etc. Time will be allowed for answering questions regarding any kind of special work presenting its problems or difficulties.

There have been many new features added to the regular course of instruction for the portrait photographer, which takes in every phase of the daily work of the studio from the reception room, dark room, posing, lighting, drapery, exposure, development, retouching, different styles of printing and finishing, down to the proper manner of delivering work. This covers all branches of work from the time the customer enters the studio until the finished prints are delivered. Could any course of instruction be more comprehensive? Is it possible for any photographer to obtain this instruction at any

other place or in any other way except by a large expenditure of time and money?

It is impossible to obtain instruction as comprehensive as this at any convention on account of the lack of time and necessary outfit.

It is impossible to go into a large studio, even by paying a large sum of money, and receive such instruction, as no photographer will allow people to stand around under the light and stare at the sitters.

In no other countries on earth does the photographer enjoy such opportunities, and in no other countries on earth has the general work of photographers reached such a high standard of excellence.

We spared no pains to obtain the best talent possible for the corps of instructors. These men not only know how to do the work but have the knack of imparting that knowledge to others.

The Schools are purely educational. No one is asked to buy anything, as nothing is sold. All photographers are welcome, be they users of the Eastman goods or not. No admission fee is charged—all the lectures are absolutely free. We believe that the higher the standard of technical skill among the photographers of America the more the trade will appreciate the quality of the Kodak goods. On

this basis the School proves profitable to those who attend and to its backers.

No photographer can afford to miss the 1912 course of instruction, either from the technical standpoint or from the pocket-book end of his business. In the near future we will publish an article dealing with the other new features of the Eastman Professional School.



## OUR ILLUSTRATIONS

The Artura Iris prints reproduced in this number of *STUDIO LIGHT* are from the studio of Hubert Bros., of Buffalo, N. Y.

Hubert Bros. were originally lithographic artists, but after a number of years experience in this work, decided to enter the photographic field in Buffalo. Their original studio, opened eight years ago, soon became too small for their growing business, and a new location was found. Their continued growth has necessitated still another change, which is to be made in the near future.

Our frontispiece, "At the Opera," is a reproduction of the print awarded the Certificate of Special Distinction by the Salon Board of the Daguerre Memorial Institute and hung in the Winona Salon. In fact the entire exhibit of Hubert Bros., shown at the Indiana Conven-

tion, were Artura prints, as is also all the high grade work turned out by this popular Buffalo studio.

Mr. Hubert says, "We would not think of using anything else," and the success of this studio is proof of his good judgment in this as in other things. Quality and Superiority are the only considerations.



## EASY TO PLEASE

Mr. Scott of the Eastman Professional School received a very unique recommendation for Seed Plates. The photographer said: "I have used Seed Plates for over seven years and have never had a failure, have never had a proof rejected because I never show proofs, and have never received a dollar from a sitter for pictures. I always make two positions on a 5 x 7 plate and they are always satisfactory. Business is always good and I don't have to advertise. My specialty is men."

"Where is your studio anyway?" Mr. Scott asked, and the reply was, "The Police Court."



*Seed Plates*  
have speed, quality  
and uniformity.



FROM AN ARTURA IRIS PRINT

*By Hubert Bros.  
Buffalo, N. Y.*





THE NEW HEADQUARTERS OF KODAK, LIMITED,  
KINGSWAY, LONDON, W. C.

The location is on a new thoroughfare recently opened in the heart of London's business district and is particularly convenient to visiting photographers and dealers.



PROFESSIONAL DISPLAY ROOMS

## IN LONDON

The accompanying illustrations will give some idea of the new headquarters of Kodak, Limited of London and a part of the Show Room devoted to the display of apparatus for the professional photographer.

The building consists of basement and six floors, containing 77,000 feet of floor space, which is devoted entirely to offices, show rooms, stock and shipping rooms for handling the Kodak products distributed to the photographic trade of Europe. This building is located on the new street, Kingsway, recently opened in the very heart of London, a location that makes an

examination of our products convenient for the dealers and photographers of Great Britain on their visits to the world's metropolis.

It is not in America alone that the quality of the Kodak products is appreciated. Large quantities of Seed Plates and professional apparatus are shipped to London for distribution to the photographers of Europe, in addition to the goods manufactured in England by the Kodak, Limited factories.

Our English business has shown a marvelous growth since the opening of the first little shop in Soho Square, some twenty-five years ago. An Englishman may be conservative but he knows

honest goods when he sees them, and the prosperity of the Kodak Company, both in England and on the continent, is proof that its products have been tried and not found wanting.

There are some six hundred employees in the Kodok factories at Harrow, and several hundred more in the new Kingsway building, which serves as the distribution point for the Eastern Hemisphere for the goods imported from our Rochester factories as well as for those made at Harrow.

This new building, or rather the genuine necessity for this building, is but another evidence that good goods and good service will get the business in any part of the world.



## THE AMATEUR FINISHER.

BEST PROFITS IN HIGH GRADE WORK  
WITH A HIGH GRADE PAPER.

Every photographer who has done amateur finishing knows that even the best amateur negatives are very different in quality from the negatives that he makes under the skylight. This difference is largely due to the conditions that the amateur encounters. The negatives being so different in character require a different printing medium—and there is one to exactly fit them—Velox.

For twenty years Velox has been made with direct reference to the requirements of the amateur. It fits his negatives and its blue black snappiness gives him the "clear" prints that he likes.

It has been demonstrated over and over again that the way to make money on amateur finishing is to make extra good work and charge accordingly. The first step is to use the paper that the amateur likes—Velox. He knows it to be a high grade product, a recognized first choice in the amateur paper field. He knows that Velox is not a cheap paper and if he knows that you use it for your finishing it will prejudice him in your favor—because he knows too that the people who buy the best paper are also, as a rule, the people who take the most pains with their developing, turning out all around good work. The steady growth in the volume of Velox business in the face of competition with cheap papers proves its unusual value. Those amateurs who do their own finishing use Velox because of its simplicity and because it fits their negatives. The biggest and most successful amateur finishers use Velox for the same reasons.

Velox will save you time and waste and give you better prices for your work—better net profits.



## ON RESOLUTIONS

BY THE OFFICE BOY

Christmas nite me an' the reception room girl's sister we went to a party an' I aight a lot of ise creme, kake and sider, an' missed the las' car hoam, an' she lives three miles from our hous', an' I felt bum the nex' mornin' so I thot I'd maik my New Yeres resolutions in advantz.

I type wrote my resolves an' the Boss he got a hole of them an' he says that mos' good resolves is maid the mornin' after.

I ast the Boss who invented resolutions, an' he says "Adam, just after he started in the sider bizness." He says since then the resolutions bizness haz been kep' up mosly by ole Col. R. E. Morse.

The Boss says the las' resolve he maid wuz to quit resolvin', an' that the feller that has to depend on good resolves to keep him goin' is a good dele like a feller tryin' to cross a krik on thin ise an' dependin' on the fish undernethe to hole him up.

Yesterday while me an' the Boss wuz in the stock room one of the printers came in an' says the water pipe wuz busted again. The Boss tells him to get a plummer an' hav' it fixed. I asts the Boss wuzent he goin' to kik to the lanlord bout it an' he says nope, and that did I ever notis that a kikken horse wuzzent gettin' anny where while he wuz

kikken, an' that the bes' he uzually got wuz sum bumps razed on his spinal epizootic.

Betcha when the Boss pays the rent he'll grin and say to the lanlord, "Charlie, I had to make you a present of a hunk of led pipe las' weke" an' the lanlord will grin back an' nock too dollers morn the plummin' came too offen the rent.

The Bosses wife says the Boss is a diplomat, an' I asts her what wuz a diplomat an' she says a diplomat is a feller that gets what he wants an' maks the feller he gets it from want to giv' it too him.

I'm gettin' too seventy five a weke now' and I'm wonderin' how I can work that diplomat stunt for a raze.

The Boss wuz fixin' up sum ads for the noos paper with the feller from their offis when one of our competitors from down the strete drops in, an' he says "what you advertisin' in the dull seizon for?" an' the Boss says "that's the anser."

The Boss says that when bizness is good you feal like advertisin' an' when its slow you got to.

An' he says you advertis' to get bizness, so natcherly when bizness is dull you nede bizness an' you advertize to get it.

The Boss says that if all bizness proposishuns wuz as simple as the reasons for advertisin' that

he'd been wearin' Rockerfeller for a watch charm yeres ago.

Las' Christmas the Boss give me a open faice watch so I cud tell when it wuz time to kum to work, an' this yere he gave me a dandy shoe shinin' outfit, a whisk broom an' 2 dozzen collers — he didn' tell me the reezon but I'm a good guesser.

May be if I keep all slied up an' study that diplomat stunt I'll get that raze.



## TIMELY HINTS

### TEMPERATURE

If your gallery is insufficiently heated you are likely to meet with a peck of trouble before winter is over, through using baths of incorrect temperature. On page 18 you will find a suggestion for heating up the baths, but you want correct temperature, not heat alone. This is the time of year when you should use the thermometer to test every bath, for testing will avoid annoying delays in turning out your work. And any old thermometer will not do. Get a dependable thermometer. The EASTMAN THERMOMETER, price 50 cents, is made especially for use in developing by tank or tray, and the STIRRING ROD THERMOMETER, price 60 cents, is doubly useful. We guarantee both to be correct.

### TEMPERATURE AGAIN

Most photographic chemicals should be dissolved in warm water.

This applies particularly to sodas. Even if you can dissolve chemicals in summer without bothering about the temperature, remember that it is winter and the water is much colder. With a little attention to testing you will dissolve your chemicals more readily and get baths of full strength.

### ON WATER

In a good many localities winter makes it difficult to get water in sufficient quantity and quality for general use. Some photographers think that good water is not a necessity, and there is a lot of trouble in photography due to using bad water—as in everything else. If, to get water for photographic purposes, you shovel up snow, it is certain that with the snow you shovel impurities which will interfere with the quality of your solutions. It is best to boil the snow and strain out the impurities. It is easy enough to cool melted snow. In using snow water, you should always test by thermometer so as to get the proper temperature.

### CLEANING THE LENS

A lens that is kept in a gallery in which the heat is not kept up should be cleaned before you make an exposure. On account of the variation of the temperature of the room, moisture will condense on the lens and there will be a film on the glass which you may be unable to see, but clean the lens anyway. A little cleaning will save much trouble.





FROM AN ARTURA IRIS PRINT

*By Hubert Eros,  
Buffalo, N. Y.*



Enlargements  
from negatives  
made during  
December will  
have a ready  
sale in January  
or February

*Artura*  
*Carbon*  
*Black*

is an ideal en-  
larging medi-  
um. It gives  
the quality of  
a contact print

## PLATE DEVELOP- MENT

While practically everyone who has tried the tank is charmed with its simplicity and certainty, there are a few photographers who express themselves as not wholly satisfied, and some others who are sceptical as to the validity of its claims. The second class are mainly composed of practitioners who have met with users whose experience have not been quite happy.

Let us see why. Tank development may be said to come both as a revelation and a revolution to stereotyped workers. But its foundation is built upon scientific facts, and so is past argument. Every contingency has been foreseen and solved, and if used exactly in accordance with the direction, the very best results are assured.

The Eastman Plate Tank is constructed correctly. The nickel plating ensures that the chemicals used in developing do not suffer by contact, but the surfaces of the tank and its cage must be kept clean. Stains and streaks nearly always mean a dirty tank. Corrosion must be strictly guarded against, and this can only be done by careful cleaning and thorough drying after each time of using.

Transparent spots are another trouble occasionally met with. This is usually due to the adher-

ence of air bells on the surface of the plate. If the tank be thoroughly shaken up when the plates are first immersed, all the air will be brought to the surface. Sometimes, but very rarely, the water supply is at fault. Boiling and allowing to cool is the treatment here indicated.

Insufficient density is caused by either too low a temperature or inaccurate solutions. The careful use of a thermometer is imperative, while the use of reliable chemicals, accurately compounded, is no less necessary.

Kodak Tested Chemicals, carefully weighed, are a sure guarantee for certain results.

The development of dry plates is caused by the contact of an active developing agent with such silver salts as have been acted upon by light.

If a developer so balanced as to be vigorous and strong is used, it will attack the exposed silver rapidly and darken it quickly, forming a coarse grained deposit of silver. The image thus formed will not possess full delicacy and detail. If a developer so balanced as to be slow in its action is used, it will search out and produce an image of fine grain with full delicacy and detail.

Judged by results, the slow working developer has every advantage over the stronger developer, but in darkroom development there are two reasons why the slow working developer is

not practical. First, the length of time required to develop has made the work of darkroom hand development tedious and slow. Secondly, the length of time required to carry the development to completion with an extremely slow working developer, makes it necessary to use caution as to the strength of the darkroom light, or fog will result. This condition makes a quicker developer the best choice for hand development, although the quality of the finished negative is not entirely satisfactory.

There is now a device in general use that makes it possible to realize all of the advantages of slow development without any of its disadvantages—a device that makes it possible to produce negatives of fine grain with an absence of red-light fog—a device that eliminates the tedium of hand development—eliminates the probability of scratches, finger marks, and frills caused by handling, and this device is the Eastman Plate Tank.

With the proper use of the tank good results are assured, and the work of plate development is made easier, and at the same time better. Use the reliable, conveniently constructed Eastman Plate Tank.



*Our advertising cut service will help you. See page 22.*



FROM AN ARTURA IRIS PRINT

*By Hubert Bros.  
Buffalo, N. Y.*





FROM AN ARTURA IRIS PRINT

*By Hubert Bros.  
Buffalo, N. Y.*



## PRACTICAL SUGGESTIONS

IDEAS THAT HAVE BEEN TRIED BY PHOTOGRAPHERS AND FOUND TO BE USEFUL

In mixing a solution from a formula, it is a good idea to write the entire formula on the label of the bottle, so that it will be at hand when a new solution is to be made.

By varnishing the label with ordinary negative varnish, it will last a long time, or it may be gone over with spar varnish or shellac, either of which will preserve the label and hold it to the bottle.



Many photographers have dark rooms so situated that there is no way of heating them and so are unable to maintain an even temperature in tray development.

If the developer is at the proper temperature to begin with, the cold bench or sink soon chills it and development is practically stopped.

Keep a couple of bricks on the stove, steam pipes or radiator, and when ready to develop, lay them on the bench with a thin board over them to set trays on, and an even temperature of developer will be maintained and negatives of good strength produced. The best way to maintain an even temperature in developing, however, is to use the Eastman plate tank.



Straight lines are most essential in photographs, and in making interiors, as one is often called upon to do, the light is sometimes so weak that it is impossible to get sufficient illumination on the ground glass to see that the lines are straight. In cases of this kind, by slightly oiling the ground glass, one may be able to distinguish objects even in the darkest corner of a room. When exposure is judged by the ground glass illumination, it must be taken into consideration that the image shows about four times as bright as on the ordinary ground glass.



Camera Craft offers the following suggestions for reducing chalky highlights in enlarging: "In making good enlargements, the hardest thing one has to deal with are harsh, chalky highlights. The remedy is very simple. A thin piece of ground glass is placed next the negative, with the smooth side next to the glass side of the negative. The two are bound together and with a small brush, glycerine is painted over the ground glass where the highlights are most intense. This will leave a transparent spot that will allow the light to penetrate much more quickly, and much detail will print in the highlights that would not otherwise. By being very careful in using the brush, fine draperies



FROM AN ARTURA IRIS PRINT

*By Hubert Bros.  
Buffalo, N.Y.*



may be printed in this way, with very soft general effects, as the distance between the ground glass and film side of plate allows plenty of room for proper diffusion. The same method can be used to great advantage in contact printing and needs only a trial to convince one of its value.



In printing full figures or small heads on rough paper it is often desirable to have the face appear smooth, at the same time allowing the grain of the paper to show in other parts of the print. This may readily be done after the prints are dry by holding same to the light and marking on the back, with a pencil, the outline of the face. By laying the print face down on a piece of glass or other hard substance, the part outlined is gone over with one of the round ended embossing tools until the grain is removed.

This process will be found to be very effectual and the impression made by the pressure of the tool will only show from the back side.



In cutting masks by hand, do not try to cut to the exact corner and stop or a frayed corner will generally be the result. Cut past the point of the corner and afterwards stick a piece of black paper diagonally across the corners,

covering cuts made by the knife. This saves much time, makes a neater job and also strengthens the corners of the mask.

In cutting masks, always use a very sharp knife, lay the mask paper on the film side of a discarded negative so the knife will cut through the paper and into the film, giving a clean edge. One of the wafer Safety Razor blades makes an excellent tool for cutting masks, using same in the handle used to strop it with.



There are new features of

*THE*  
*EASTMAN*  
*SCHOOL*  
*of*  
*PROFESSIONAL*  
*PHOTOGRAPHY*

which make it more valuable  
*to you.*



See page 4 of this  
number.





FROM AN ARTURA IRIS PRINT

*By Hubert Bros.  
Buffalo, N. Y.*



## THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to get the man who happens to get in his order early one month, a *permanent* advantage: we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.

C. K. Co., Ltd.



Did you remember all your friends at Christmas time?

There are no more appropriate gifts now than photographs, and none that will be more appreciated.

Call and see our latest styles or make an appointment by phone.

THE  
PYRO STUDIO

# BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1912



New York, N. Y. . . . .	Jan. 16, 17, 18
Boston, Mass. . . . .	Jan. 23, 24, 25
Montreal, Can. . . . .	Jan. 30, 31, Feb. 1
Toronto, Can. . . . .	Feb. 6, 7, 8
Detroit, Mich. . . . .	Feb. 13, 14, 15
Columbus, O. . . . .	Feb. 20, 21, 22
Indianapolis, Ind. . . . .	Feb. 27, 28, 29
Minneapolis, Minn. . . . .	March 5, 6, 7
Chicago, Ill. . . . .	March 13, 14, 15
Kansas City, Mo. . . . .	March 19, 20, 21
St. Louis, Mo. . . . .	March 26, 27, 28



*The*  
*Rounds Print Washer*

*Will Save You Time and Money*

---

You would have saved hours in the Christmas rush with a *Rounds Washer*. It thoroughly removes the Hypo in half the time required by other methods, because each print is kept moving by itself—prints do not mass together and are not damaged in washing.

*You start the Washer and the prints  
wash themselves.*

Made of rustproof material with no nifty devices to go wrong.

---

*Price, \$10.00*

---

CANADIAN KODAK CO., Limited  
TORONTO, CANADA

BEGIN THE NEW YEAR WITH AN  
**EASTMAN STUDIO REGISTER  
SYSTEM**

DESK BOX

TRANSFER  
BOX

A record system which takes care of all sittings, orders, payments, deliveries, duplicate orders, and is a permanent record or register of all negatives.

**SIMPLE, CONVENIENT, COMPACT**

The outfit consists of two handsome oak cases with a full set of cards and directions for use, and sells for \$6.50, at your dealer's. Every success is built upon system, and this outfit is system in a nutshell. Order to-day.

**EASTMAN KODAK COMPANY,**

ROCHESTER, N. Y.



Poor spacing spoils a good print. The proper spacing and trimming of a print is quickly determined when the

# Eastman Duplex Print Square

is used.

Any adjustment is readily made and the effect is seen at a glance. A turn of the binding nuts and the squares are locked so that prints may be marked for trimming or negatives for masking.

*Ask your dealer to show you this new device.*

Canadian Kodak Co., Limited  
Toronto, Can.

Warm, mellow, black and white prints—rich velvety sepias.

# EASTMAN

**ETCHING**  
**EB** **OR** **ES**  
**BLACK** **SEPIA**

# PLATINUM

Each offers a medium for the expression of character and individuality.

The highest quality in the finished print.

---

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers.*

YOU WILL ALWAYS  
FIND US READY TO  
SUPPLY EVERY  
STUDIO NEED  
PROMPTLY ON  
SHORT NOTICE

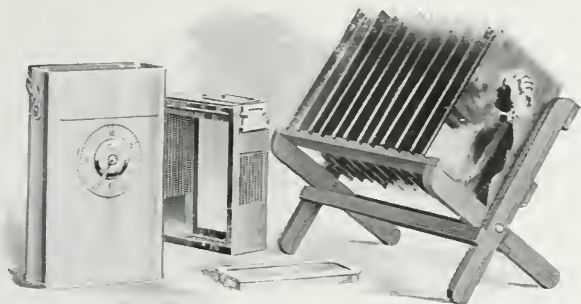
Everything  
for Photography

A complete and fresh line of the Canadian-  
made products of the Canadian Kodak Co., Ltd.

---

THE D. H. HOGG CO., Reg'd  
Montreal, Canada





The wonderful detail, gradation and uniformity of tank developed negatives are due to the length of development in a perfectly balanced developer at an evenly maintained temperature.

The negatives are brilliant and clean because they are developed in absolute darkness without handling.

*USE*

# The Eastman Plate Tank

---

Canadian Kodak Co., Limited

Toronto, Canada

*All Dealers.*

# The Maple Leaf Tray

White Enamel-ware

A medium weight tray that will not wobble. Specially made for use in the gallery and of substantial, lasting material. The enamel will not flake off. Has a spout.

Each tray bears our name as a guarantee of its quality.

*Order from your dealer.*

## PRICE LIST

### MAPLE LEAF TRAYS

4 x 5 . . . .	\$ .20	11 x 14 . . . .	\$1.80
5 x 7 . . . .	.35	14 x 17 . . . .	2.70
7 x 9 . . . .	.65	16 x 20 . . . .	5.00
8 x 10 . . . .	.85	20 x 24 . . . .	7.50

---

Canadian Kodak Co., Limited

Toronto, Canada

# SERVICE

The Keynote of our Success is Service.

Service means not only promptness, attention and courtesy—these we render as a matter of course—but above and beyond all we give you the benefit of our thorough knowledge, gained by years of experience as dealers in photographic goods.

*We have all the  
Canadian-Made Products of the  
Canadian Kodak Co., Ltd.*

---

J. G. RAMSEY & CO., Limited,  
Toronto, Canada.

# *THE INSLIP STYLE*

For Sepia, Black and White and Re-developed Prints,  
"Slipped in" Cabinet Prints, Square and Oval.



The *Inslip*, for the "Slip-in" print, does away with the bother of trimming your print, and an excellent style when you want to deliver quick. The insert is of good quality Bristol, deckled edge, with a rich two-line design tinted in soft shades to match and centre cut out, so you can just slip your print underneath and do away with pasting and trimming. This is one of the best sellers ever designed.

*Sample on receipt of three two-cent stamps.*

DESIGNED AND MANUFACTURED BY

**The Canadian Card Co., Toronto, Can.**

## OUR POLICY

Our business was established on a quality basis. It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Kodak factories in Europe and America are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the-wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

C. K. Co., LTD.



FROM AN ARTURA IRIS PRINT

*By L. F. Griffith  
Salt Lake City, Utah*



# STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE · THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 3

FEBRUARY 1912

No. 12

## RUTS

Ever get deep in a rut and try to get out real quick? It's an easy matter to drift in, but usually a hard job to get out. It is natural for us to do things the easiest way, but the easiest way is not always the best. The line of least resistance always leads into a rut.

- I knew a printer at one time, who made it a point to go over a paper manual every so often just to see if there were any points that had slipped his memory, and, if there were any changes in formula or manipulation, he was quick to find them and profit by their use.

It has often been said that the photographer does not read the manuals and instruction sheets which are put out by the manufacturers, but we know this is not generally true. If there is a misleading error in an instruction sheet and it is overlooked by the manufacturer, he receives enough inquiries to prove beyond a reason

of doubt that the instructions *are* read carefully by a great majority of consumers.

The manuals of instruction and trade journals are of the same importance to the photographer that the medical magazines of authority are to the physician. It is the means of keeping in touch with the experimental departments of the manufacturers and securing the things that are new at first hand. It does not pay to let your competitor set the pace for you to follow. It is much better to lead in the new things and let the other fellow follow you. The public will have more confidence in the man who keeps abreast of the times, for the public appreciates progressiveness.

A set of rules formulated for the betterment of last year's work will not suffice for the year to come. It was said of a certain city, that it had 29,000 ordinances, while the Kingdom of Heaven had only ten, but that was nothing against the city in

question. It was a progressive city, and probably grew so fast that new ordinances were constantly needed to keep up with the rapid change in conditions. The same will apply to photography.

Keep out of the rut by keeping continually after something better. A prominent photographer was once asked what he considered his best piece of work, and the prompt reply was, "I have not made it yet." Never be satisfied with what you have done, but continually strive to do better and you will never get into a rut.

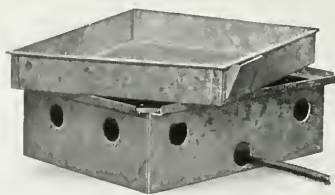


## EASTMAN TONING BATH HEATER

With the Artura-Method Sepia and Hypo-Alum Toning Baths, a convenient method of heating the solutions and keeping them at an even temperature without having the tray hotter than its contents, is very essential.

By applying the heat directly to the tray containing the toning bath, it will become so hot that prints settling to the bottom will tone unevenly and the surface of the prints will be changed, causing glossy spots. The Eastman Toning Bath Heater obviates these difficulties. The comfort of the one doing the toning should also be taken into consideration.

The Eastman Toning Bath



Back view of Toning Bath Heater showing two compartments.

Heater is constructed on the principle of a double boiler. The lower compartment is a shell of galvanized iron, made to set on an ordinary work table. A gas plate is placed in the center, the connecting tube being run through the lower opening at the back side. The ventilators are made only in one side and the ends so that no heat will be thrown out on the side where one stands to watch the toning.



Front view, showing toning tray resting in water compartment.

The water compartment or upper tray, which is also of galvanized iron, fits snugly into this shield, resting on its upper edge. It is made to hold the regular stock size 16 x 20 steel enameled tray, the rim of which will rest on the edges of the water compartment.



When the toning tray is so placed in the water compartment, enough water is poured into the compartment through the lip on the side to almost fill same. The amount of water in the tray can readily be seen in the lip at the side and more can be added as evaporation takes place, without disturbing the toning tray.

With this heater the toning solution can be kept at a more even temperature and tones secured with more certainty and comfort than in any other way.

The price of the Eastman Toning Bath Heater is \$5.00. This does not include the enameled toning tray, thermometer or a gas plate.



## ON GETTING EXPERIENCE.

BY THE OFFICE BOY

Las' weke the Boss calls me into his offis an' says, "Son, on the sixth day of this weke if you will project your orbs of vision into the receptacle containing your weekly honorarium you will observe a slight altitudination to your stipend."

I backs outa the offis an' tells Jimmy the printer I'm fired.

An' he says my knob ot to be sent to the button factory, an' that the Boss meant that he'd given me a raze.

Gee! I wonder wot I'm goin' to do with all that money. Maybe I can buy a seckon han' runabout

an' hed off that choffer that's been makin' eyes at the reception room girl's sister.

I tole ma that maybe I'd buy a ortermobile an' she says that I'd better buy a hat 2 sizes smaller an' trane down to fit it, an' that many a feller's los' his job from havin' nervous prosperity.

I asts the Boss wuz he goin' to the Eastman School again this yere and he says, "You betcha," an' that the school wuz jus' about the bes' payen investment he had.

The Boss says the more you know the more you find out that you got to learn, an' that he's learned that the bes' place to learn all the new things is at the Eastman School.

I'm hintin' roun' for him to take me—he did las' yere—Gee! it wuz grate. Jimmie the printer says he's goin' if he haz to pay hiz own expenses; he says if he don't go an' the Boss duz. that the Boss will come back and show him stunts he didnen' know an' that wouldnt be helthy for hiz pay envelope.

As I wuz sayin' I got my raze las' weke, an' the nex' Monday the Boss asts me to wash the front windows; now the scrub woman has always washed 'em befoar, an' I wondered wuz I razed jus' so I cud do her work too.

But I didnen' say nothin' to nobody but washt 'em jus' as slik as I cud.

Glad I did becaus I hearn the Boss say to Jimmie the printer,

"the kid stands the gaff pretty well an' I guess it'll be safe to give him another raze some day."

The Boss says that he don't never ast noboddy to do nothin' what he woodent do himself, an' that a feller that shys from a ob becaus he thinks it is' beneath him aint got the makins of a kaptain of industry in him.

I'm tryin' to lern to be a operator, an' Satterday I borrowed a ole view outfit sos I cud take some pitchers of the reception room girl's sister on Sunday.

I got her ma to poze for me an' when I had her fokused she wanted to see how she looked, so I sat down in the chare an' she looked on the fokusin' skreen an' scen I wuz up side down. She asts me wuz she that way when I made her pitcher, an' I sed she wuz, an' she woodent let me take no moar pitchers an' said that that camera wuz a invention of the evil one - an' now I dassent go to her hous' no moar. Gee! this lernin' to be a operator is feerce.

I asts the Boss wot wuz the matter with that camera an' he says that the rays of lite was refracted an' that mos' all cameras acted that way, an' he sed he'd get the reception room girl to fix it with her ma so I cud go back again.

Nex' day I tride turnin' the camera over an' the pitcher wuz still upside down, an' then I figgered out that wuz bekaus the lens was round, an' the Boss says,

"your on," an' let me have a book to rede explainin' it.

They sure is a lot to learn about pitcher makin', an' now I jus' gotta go to that Eastman School again. Hope I see you there.



## THE MONTREAL SCHOOL

The 1912 Eastman School of Professional Photography has just completed its Montreal session. The attendance averaged fifty for each day, and these figures may be taken as a positive index of the increasing popularity of the School.

The new feature—Commercial Photography—dealt with, in a most helpful manner by Mr. Hance, aroused the deepest interest, and the feeling was prevalent that this alone would have made the 1912 School worth while, for there are few photographers who can afford to devote themselves exclusively to studio work and turn down the opportunities for making some extra dollars by commercial work.

On the last day a resolution of thanks and appreciation was tendered to the gentlemen with the School by the photographers in attendance for the courteous and able manner in which the lectures and demonstrations had been conducted.





FROM AN ARTURA IRIS PRINT

*By L. F. Griffith*  
Salt Lake City, Utah



## CHEMICAL KNOWLEDGE

Complaint is sometimes heard regarding the difficulty of getting negatives of sufficient strength. It may be well to consider the various causes for weak negatives. During the short days of late fall, winter and early spring, the light, even at noon time, does not have as much strength and does not possess the actinic quality of daylight during the summer when the sun is higher. The difference in photographic value of light at the various seasons of the year is not always given due consideration. For this reason there is always a tendency to undertime during the short days.

There are also various other causes for thin negatives. Incorrect temperature and lack of strength in chemicals will produce insufficient density. If the subject is properly lighted and exposure correct, the cause for weak negatives must be attributable either to incorrect temperature or chemicals not working with sufficient energy.

One of the great advantages derived from Tank development is the ease of maintaining proper temperature during the entire time of development. With tray development in a cold room, the temperature of the solution, even if at the proper point when development begins, will often drop low enough before development

is completed to prevent yielding negatives having the desired pluck and brilliancy.

The temperature of the dark room has a very important bearing on results, but when unable to keep temperature of the dark room at the proper point, it will assist materially in maintaining a correct temperature of the developer to fill the tray with hot water just before placing plates and developer in same. Another good plan for maintaining an even temperature of developer was given in "Practical Suggestions" of the January number of the *STUDIO LIGHT*.

By maintaining the temperature at the correct point of 65 to 70 degrees, the cause for trouble may often be traced to the chemicals. Having eliminated the questions of proper lighting, exposure and temperature of developer, as possible causes for insufficient density, we arrive at a consideration of the chemicals used. If a formula has the proper proportions of Pyro, Sulphite and Carbonate, either by weight or hydrometer test, and gives weak, flat negatives, no attempt should be made to secure more density by increasing the amount of Pyro. The probability is that the developer is lacking in Carbonate. The office of this agent is to act as an accelerator which, by opening the pores of the gelatine, permits the reducing agent (Pyro) to act more energetically on the granules of

silver which have been affected by exposure to the light. The presence of Carbonate of Soda enables the reducing agent to combine with the silver and give the desired deposit.

It is quite possible that when using the amount of soda the formula calls for, that a different brand of soda than that designated in the formula has been used. It is necessary to take into consideration the difference between the various brands of Carbonate of Soda. Two brands of Carbonate of Soda might test the same when dissolved in water, but one would have a much stronger alkaline reaction than the other. Many brands of soda contain large quantities of Bi-carbonate which, though helping to raise the hydrometer test, does not have an accelerating action in the developer and, in fact, would have no more relation to the process of development than so much sugar or neutral chemical dissolved with the Carbonate.

The hydrometer shows the amount of solids in solution and has no value unless the strength of the chemical is known. For this reason Kodak Tested Carbonate of Soda, which contains 98.2% pure Carbonate, would not weigh more nor test higher than an equal quantity of a Carbonate containing impurities, but the difference in developing action would be unmistakably apparent in the negative. When mixing

chemicals in accordance with any given formula, the kind of chemicals designated should not be overlooked.

There is probably no chemical varying so much in strength as Carbonate of Soda of different brands. When using Carbonate in which there is an insufficient amount of alkali, the proportion must necessarily be increased to produce the same action. It is, therefore, important when mixing up developers where Eastman sodas are specified that these sodas be used.

The increasing popularity of Kodak Tested Sodas is due to their being of uniform strength and action. With their use it is possible to be absolutely sure of the degree of alkalinity of the developer. They are the most satisfactory to use from the standpoint of economy as well as certainty of results.



## JAMES ARTHUR

Mr. James Arthur, the well known photographer of Detroit, Mich., died very suddenly at his home in that city on January 12th.

Mr. Arthur had been ill since Christmas but his physicians were confident of his ultimate recovery. He was in excellent spirits, having spent a part of the day down town, and was resting on a couch, talking to his wife, Mrs. Clara B. Arthur, when the end came without warning.

Mr. Arthur was born in Montreal 56 years ago, the son of Alexander Arthur, a prominent merchant of that city. When a boy he made many trips abroad with his father, and being of an artistic temperament, spent much of his time visiting the art galleries of Europe.

When he was 25 years old he located in Detroit and has occupied the studio at 234 Woodward avenue for 26 years.

Mr. Arthur was considered one of the most talented and successful photographers in the United States. He was an artist first, a photographer afterwards. It cannot be said of him that he was a mere copyist. Rather, he was a creator, a designer of pictures.

While of a retiring disposition, those who knew him were his friends and the profession will keenly feel the loss of so competent and earnest a worker.



## A USEFUL HINT

A very short but sufficiently accurate method of determining the distance that will be required to take a standing cabinet picture with any lens is given us by the Bausch & Lomb Optical Co. Simply multiply the equivalent focus of your lens by 19 and divide the result by 12, and the answer will be the distance in feet that the lens must be from the subject to make a

standing cabinet. For example, if your lens has an equivalent focus of 14 inches, then multiply 14 by 19 which is 266; then divide 266 by 12 which is 22 2-12 or 22 feet 2 inches as the necessary distance required.

For the man who has his studio but who contemplates getting a new lens, if he does not already know the equivalent focus he wants in his new lens he can figure out the equivalent focus of the lens he has by reversing the above operation. Thus, focus the lens on a standing figure and get the image the standard size for a cabinet. Measure the distance to the subject. Let us say, for convenience, that you find him to be just 22 feet 2 inches. Convert this into inches, which is 266. Then divide by 19 and the result is 14, or the equivalent focus of the lens you are using. If you have room to spare, you will know that you can use a lens of more than 14 inches, but if this is all the room you have, you must get a lens of 14 inches or less, equivalent focus.



*Try Artura Carbon Black  
in your enlarging room.  
You will be surprised how  
closely your enlargements  
will resemble contact prints.*

## ARTURA SEPIAS

Since first publishing the Artura-Method Sepia formula, we have made a series of experiments and have had one of our special representatives make a trip from the Atlantic to the Pacific for the purpose of testing out this formula under various conditions. As a result of these experiments we are giving below a revised formula.

We found that in order to adapt it to the various conditions under which it was tried out, a slight variation was necessary in the amount of hypo to be used. That there may be less chance for errors, more explicit instructions also are given for the compounding of chemicals. When prepared in accordance with the following instructions, we find that the length of time necessary for toning prints has been materially shortened. This we believe will be appreciated by those using this method of making Artura Sepias. The revised formula is as follows:

DEVELOP in the regular way.

FIX in the regular way.

WASH the black prints for a few minutes to eliminate the acid from fixing bath.

STONE in following

### TONING BATH

No. 1—

Boiling water (rain or distilled), . . . . .	128 ozs.
Hypo, . . . . .	16 ozs.
Alum, . . . . .	2 ozs.

Boil two minutes, allow to cool, then add

Sodium Phosphate, . . . . .	2 ozs.
-----------------------------	--------

At this point test the bath with red litmus. Same should turn blue within one minute. If it does not, heat the bath again and add Hypo in 4-oz. quantities until it does. When a *slightly alkaline* bath is obtained dissolve

Nitrate of Silver, . . . . .	60 grs.
Water, . . . . .	1 oz.
Bromide of Potassium, . . . . .	180 grs.
Water, . . . . .	1 oz.

Pour Bromide solution into Silver solution and add precipitate and all to the *cool* Hypo-Alum bath. If Silver and Bromide are added to bath while hot, same will turn dark.

No. 2—

Chloride of Gold, . . . . .	15 grs.
Water, . . . . .	2 ozs.

### NOTES

When ready to tone take as many ounces of bath as necessary for the number of prints and add 1 dr. of Gold (No. 2) to each 16 ozs. of Hypo-Alum bath (No. 1).

One gallon of bath (128 oz.) will tone 1 gross cabinet or 4 x 6 prints or the equivalent in other sizes. It is advisable to use fresh bath when this number of prints have been toned rather than attempt to renew its strength by the addition of gold.

For a small batch of prints prepare a small bath. Preserve the same proportion of chemicals as advised in the above formula.

The entire lot of prints should be placed in the bath at one time, keeping them well separated during the process of toning.

Tone at 120° to 125° Fahrenheit.

Do not begin toning at a lower temperature than 120 degrees.

Time of toning should be about 20 minutes.

It is necessary to have the water at boiling point when the hypo and alum are being mixed. The other ingredients must be added at lower temperature.

The toning bath should be slightly

alkaline. This can be determined by testing with litmus paper.

If the bath is too cold the gold tone will predominate; if too hot, the sulphur tone will predominate.

To determine when the prints have been toned, examine by transmitted light, and when all black has been removed from the deepest shadows it is safe to assume that the final color has been attained.

Sponge prints to remove any sediment.

RETURN prints for five minutes in regular fixing bath.

WASH in the regular way.



## THE COST OF PRODUCING PHOTOGRAPHS

The following is a part of the paper read before the Inter-Mountain Convention of Photographers, by Mr. M. F. Jukes, and published by The "British Journal of Photography."

The subject is exceptionally well treated and we regret that our space will not permit of publishing the article in full.

I have selected this subject, "The Cost of Producing Photographs," for the reason that little or no attention is paid to it by the average photographer, and also because of the important part it plays in the fixing of prices. I would be willing to wager that not more than one out of twenty-five photographers can say that he knows to a certainty that his pictures of a given size cost him a certain definite

price, or anywhere near it. He can guess at it. So can anybody. What is the result? Where there is one man doing good work and getting what some of us consider a high price, there are a dozen little fellows fighting each other on the price basis, each probably explaining to his customers that the big man is a robber; a nice state of affairs and one quite conducive to the betterment and uplifting of the business in general. You have all seen show cases full of cabinet photographs, priced at a dollar a dozen, or thereabouts. A photographer in one of our Western cities had, in 1906, on display in his show case, genuine platinum prints, 3 x 4 inches in size, mounted on a neat, flexible card, at the ridiculous price of seventy-five cents a dozen.

We used to figure out the price of our competition photographs on the following basis: The price of a couple of plates, a dozen sheets of paper, and a dozen card mounts, adding enough to cover retouching. This would approximate between fifty and seventy-five cents, according to the class of material used, and then we would fondly imagine that everything over and above that figure was velvet. After a more or less busy season at what we thought was a good enough price, we began to wonder what the trouble was, and felt like throwing up the picture





FROM AN ARTURA IRIS PRINT

*By L. F. Griffith*  
*Salt Lake City, Utah*



business and going into something else. There was no money in the business, anyway.

To-day you will find, in any successful and well-organized business, a well-developed and sometimes intricate system of getting at the cost of the article produced or marketed. This becomes absolutely necessary when anything is sold on a narrow margin, and even if not sold under these conditions, it is a valuable asset in effecting economies and increasing profits. It is a safeguard in case price-cutting becomes necessary, as it sometimes, but rarely, does. Occasionally we have to fight fire with fire, but it is a good thing to know where to stop.

In figuring cost the photographer has, in the main, two items to deal with: actual cost of material consumed, and his overhead or running expense. This latter goes on whether business is done or not, and it may surprise you to learn that, in the average studio, it is almost invariably higher than the first item, the cost of material. It includes the following: Rent, heat, light, water, insurance, taxes, postage, repairs, advertising, waste, depreciation, samples, re-sittings, etc. Then there are the bad debts, wages paid help; and did you ever figure your own time as being worth anything at all? Taking the prices obtained by the majority of photographers,

we are forced to believe that many of you do not.

Looking at the following figures, we will get still closer to the subject. These comprise the cost of the material consumed in the production of one dozen ordinary cabinet photographs. Just take your pencil and put down these figures, for the sake of comparisons that will follow, and to give you something to go by in case you wish to investigate your own costs. Four plates, thirty cents; paper for twelve prints and proofs, twenty-five cents; envelopes and tissue enclosures, seven cents; retouching one negative, thirty-five cents; chemicals, ten cents; and mounts, thirty cents. Total, one dollar and, say, forty cents. These items may be cut down slightly, or added to, as the case may be. You will find that they are somewhere near the average. In any case, these slight changes will affect the total but very little, as we shall see later on.

We now come to overhead expense. This is for a studio where the business is such as to warrant the employment of one assistant, and, for one year, will be approximately the following: Rent, at twenty-five dollars a month, three hundred dollars; fuel, at eight dollars a month, call it fifty dollars for seven months; electric light, at a minimum of a dollar and a half a month, twenty dollars; water,

at two dollars, make it twenty-five dollars: insurance, which every photographer should carry, fifteen dollars; taxes, ten dollars; postage and samples will probably amount to thirty dollars; depreciation, waste, and advertising will come to not less than two hundred dollars, and a fairly good assistant, in these days, will cost at least fifteen dollars a week. We will call it seven hundred and fifty dollars for the year, which is none too high. Now, if you value yourself as being worth anything at all to your business, you should charge up your own services, even if it is only at a nominal figure. We will put it, in this case, at seventy-five dollars a month, or nine hundred dollars for the year.

This brings the total overhead, or running, expense to twenty-three hundred dollars per year. I see that I have overlooked interest on investment, but we will let that go. This is the only business-like way of getting at one's cost; and if you will do a little more pencil work, you will find that, with a material cost of a dollar and thirty cents a dozen, and an overhead expense of twenty-three hundred a year, in order to make ends meet you will have to do a business of ten hundred and fifty sittings at three dollars and a half, or three thousand six hundred and seventy-five dollars. In other words, with this volume of business your

pictures have cost you three dollars and a half a dozen. To be exact, the above business will show a profit of ten dollars for the year, or less than a dollar a month.

We all know the man who says to himself: "If I bring my price down to a little below that of my competitor across the street, I can get enough extra business to squeeze him and make a few dollars myself." Let us see. We will assume that he cuts his price fifty cents, thereby making it three dollars. We will also assume that he gets more business, three hundred sittings more than under former conditions. Now, the business, with the same overhead expense and at the same cost for material, will have to total thirteen hundred and fifty sittings at three dollars, or four thousand and fifty-five dollars for the year. This shows that, after having done almost a third more work, he has had to assume a loss of five dollars.

Look at these figures as we may, there is only one conclusion that can be arrived at, and that is: when we are "monkeying" with price-cutting with prices anywhere around three dollars for cabinets, we are "fooling with a buzz saw."

A picture with a low price may be used as an inducement to get people into the studio, but every effort possible should be made to switch the customer to



FROM AN ARTURA IRIS PRINT

*By L. F. Griffith  
Salt Lake City, Utah*





FROM AN ARTURA IRIS PRINT

*By L. F. Griffith  
Salt Lake City, Utah*



higher-priced work. Department stores use bait of this kind, as an advertisement; but when one goes to buy the goods, he finds he has to run a gauntlet of wonderful and attractive displays in other lines, displays that almost compel purchases. The advertised bargain is in some remote corner of the huge establishment, and the reason it was placed there is obvious. Unless we can handle our customers in this way, a cheap picture for a leader is a dangerous thing for the pocket-book, and it should only be used when the proprietor is a shrewd salesman or has a most competent receptionist in his service.

Have you had enough figures? We will look on the brighter side for a few minutes and make some comparisons, using higher prices. Taking the same expenses, and raising our price to four dollars, we find the figures show a profit of five hundred and thirty-five dollars for the ten hundred and fifty sittings. Raising them still another dollar, we show the still larger margin of fifteen hundred and eighty-five dollars. We are now mounting into the realm of profits, yet five dollars is not a big price. If you really want to soar, try eight dollars; many men are getting it for cabinets and 4 x 6 prints; and, to make up for the additional cost of higher grade material, we will add seven hundred and thirty-

five dollars, which should surely cover it, bearing in mind that we are still making the same ten hundred and fifty sittings, and our profit for the year reaches the astonishing sum of four thousand dollars.

Is it worth while going after business on the price-cutting basis? Why not be a little more sensible and boost prices a trifle all along the line? What can a photographer expect from the public when he has no more respect for himself and his work than to charge less than a day labourer's pay for producing it? How much profit, real profit, are you getting out of your business? I do not mean how much you can save on an income of fifty dollars a month, but how much are you getting to lay up against that time in the autumn of life when you may need it?

We can talk about art all we wish: it is an interesting subject, its study is essential to the production of better work and the attainment of higher prices, but the man who is weak on the business side of photography has a hard row ahead of him.

In conclusion, I would say that if you will yourself tackle the question of ascertaining the cost of production of your own pictures, you will find it an interesting, not to say surprising, problem, and you cannot but benefit by doing so.





FROM AN ARTURA IRIS PRINT

*By L. F. Griffith  
Salt Lake City, Utah*





## PRACTICAL SUGGESTIONS

IDEAS THAT HAVE BEEN TRIED  
BY PHOTOGRAPHERS AND  
FOUND TO BE USEFUL

If you have a large number of prints to paste mount, you can save time by fastening a knife blade or sharp pointed piece of metal in the end of the handle of your paste brush. By so doing the handle of the brush may be used to pick up the corner of the print instead of laying down the brush each time and picking up a knife to use for this purpose.



In using the Artura Printer or in printing from a small negative in a large printing frame, as is often necessary in making prints with tinted margins or borders, the negative may be securely held to the clear glass with a small piece of adhesive tape at top and bottom. This tape may be used a number of times and will prevent the negative from slipping. The adhesive tape from platinum cans will answer the purpose.



Artura Iris, D and E, also Azo B sepia prints are very effective when waxed with Nepera Waxing Solution. If less sheen is desired the solution may be diluted with three or four parts of gasoline.

Apply with a piece of outing flannel and immediately rub off with another piece of the same material. The shadows are made more transparent by waxing.



The National Convention of the Photographers' Association of America will be held in Philadelphia the week of July 22, 1912, in Horticultural Hall.



## OUR ILLUSTRATIONS

We are pleased to offer our readers in this issue of Studio Light, a series of illustrations from the studio of L. F. Griffith of Salt Lake City, Utah.

Mr. Griffith is a young man whose ability has placed him in the front rank of the photographers of the Inter-Mountain States. The excellence of his work, his strict attention to business and courteous manners have won him an enviable reputation as well as a very profitable patronage.

Mr. Griffith does not believe in sacrificing quality for cost of materials. The quality he secures in his Seed Plate negatives is most faithfully reproduced in his Artura prints.

His success is a good example of what may be accomplished by ambition, hard work and a careful selection of materials of the highest quality.





FROM AN ARTURA IRIS PRINT

*By L. F. Griffith  
Salt Lake City, Utah*



## THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.

C. K. Co., Ltd.



*Now is the time  
to have that  
group picture made.*

Let us show you our special display of attractive new styles. We are perfectly equipped for making group pictures and will please you with the quality of our work.

---

*Make the appointment to-day.*

---

**THE  
PYRO STUDIO**

Minneapolis, Minn. . . . .	March 5, 6, 7
Chicago, Ill. . . . .	March 13, 14, 15
Kansas City, Mo. . . . .	March 19, 20, 21
St. Louis, Mo. . . . .	March 26, 27, 28
Memphis, Tenn. . . . .	April 2, 3, 4



Druggists make fine profits on prescriptions —they weigh and measure every ingredient because — legal requirements aside — guessing increases expenses and reduces profits.

Accuracy is economy. Weigh your chemicals.

---

Deposé Scale, No. 1, capacity 16 drs., \$ .40

Deposé Scale, No. 2, capacity 18 ozs., 1.25

Can be taken apart and put away.

---

Canadian Kodak Co., Limited,

Toronto, Canada.

BEGIN THE NEW YEAR WITH AN  
**EASTMAN STUDIO REGISTER  
SYSTEM**

DESK BOX

TRANSFER  
BOX

A record system which takes care of all sittings, orders, payments, deliveries, duplicate orders, and is a permanent record or register of all negatives.

**SIMPLE, CONVENIENT, COMPACT**

The outfit consists of two handsome oak cases with a full set of cards and directions for use, and sells for \$6.50, at your dealer's. Every success is built upon system, and this outfit is system in a nutshell. Order to-day.

**EASTMAN KODAK COMPANY,**

**ROCHESTER, N. Y.**

**Y**OUR hydrometer test of Sodas will only show you how much solid matter you have in solution—it will not tell you what proportion of that solid matter is pure Carbonate or Sulphite of Soda.

Kodak Tested Sodas and our other Tested Chemicals are of certain strength, and need only be weighed according to formulæ to give solutions of perfect balance.

*Their Use Is Your Protection*



Canadian Kodak Co., Limited,

Toronto, Canada.

*All Dealers.*

The pure platinum coated buff  
stock of

# EASTMAN

**ETCHING**  
**EB** **OR** **ES**  
**BLACK** **SEPIA**

# PLATINUM

gives a richness and warmth of  
tone to the print that leaves  
nothing to be desired.

Platinum experts have shown  
their approval by adopting these  
papers for their highest grade  
work.

---

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers.*

# SERVICE

The Keynote of our Success is Service.

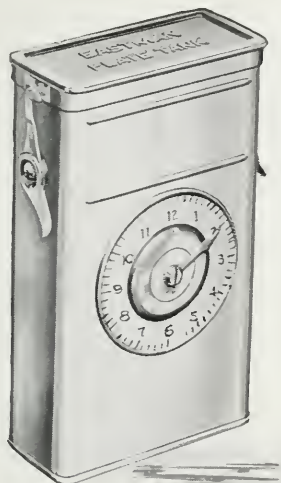
Service means not only promptness, attention and courtesy—these we render as a matter of course—but above and beyond all we give you the benefit of our thorough knowledge, gained by years of experience as dealers in photographic goods.

*We have all the  
Canadian-Made Products of the  
Canadian Kodak Co., Ltd.*

---

J. G. RAMSEY & CO., Limited,  
Toronto, Canada.





Your negatives are insured against chemical and light fog, spots, scratches and finger marks—the half tones are preserved—the quality is better and more uniform when you use

# The Eastman Plate Tank

Canadian Kodak Co., Limited

Toronto, Canada

*All Dealers.*

YOU WILL ALWAYS  
FIND US READY TO  
SUPPLY EVERY  
STUDIO NEED  
PROMPTLY ON  
SHORT NOTICE

Everything  
for Photography

A complete and fresh line of the Canadian-  
made products of the Canadian Kodak Co., Ltd.

---

THE D. H. HOGG CO., Reg'd  
Montreal, Canada

# Saves Time Prevents Accidents



R. O. C. Tripod Truck

The R. O. C. Tripod Truck steadies the camera and enables the operator to change the position of his outfit without setting up all over again.

In making Home Portraits and in nearly every form of View or Commercial Photography, the use of this device will save valuable time and prevent annoying accidents.

Simply fit the legs of the tripod to the truck by means of the clasps, as illustrated, and you have a firm stand running on castors.

#### THE PRICE:

*R. O. C. Tripod Truck, No. 1 . . . . . \$1.00*

*R. O. C. Tripod Truck, No. 2. for very heavy*

*Tripods, . . . . . 1.25*

---

Canadian Kodak Co., Limited,

Toronto, Canada.

# *THE INSLIP STYLE*

For Sepia, Black and White and Re-developed Prints,  
"Slipped in" Cabinet Prints, Square and Oval.



**The Inslip**, for the "Slip-in" print, does away with the bother of trimming your print, and an excellent style when you want to deliver quick. The insert is of good quality Bristol, deckled edge, with a rich two-line design tinted in soft shades to match and centre cut out, so you can just slip your print underneath and do away with pasting and trimming. This is one of the best sellers ever designed.

*Sample on receipt of three two-cent stamps.*

DESIGNED AND MANUFACTURED BY

**The Canadian Card Co., Toronto, Can.**

## OUR POLICY

Our business was established on a quality basis.

It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Our American and foreign factories are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities. The man with a new photographic idea turns to Rochester for a market just as he turns to Washington for his letters patent.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In our thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the-wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

E. K. Co.



Copyrighted 1912  
C. M. Hayes & Co.

FROM AN ARTURA IRIS PRINT

*By C. M. Hayes & Co.  
Detroit, Mich.*



# STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE · THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 4

MARCH 1912

No. 1

When you figure your cost of production, make an allowance for advertising and advertise.



Put the loud pedal on quality and workmanship and then live up to your advertising.



Your competitors are the merchants all about you. They are showing attractive new goods. The public will buy if the temptation is great enough. Tempt them.



It's time to think of Spring Styles, what is new in mounts and folders, how you can put your pictures in a new dress that will create a desire among your patrons for new pictures.



The Convention Season has opened and will soon be in full swing. Go by all means—take

an exhibit—compare your work with what others are doing and you will profit by your convention experience.



When you take a dose of medicine, you like something good to take the taste out of your mouth. When you make a convention exhibit and see work that is far ahead of your own, it's a bitter pill, but don't forget to look at the fellow's exhibit that is not so good as your own. You will feel more encouraged and work harder to improve.



Possibly you have been mounting most of your prints solid on cards. Try printing with margins, using larger paper—tint a part of the margin directly around the print—use E Iris Artura, which has a mellow buff tone, and don't mount the print solid. You will be pleased with the result—so will your customers.

## LITTLE THINGS IN BUSINESS METHODS

A well known judge was riding on a street car with a successful business man, and in the course of their conversation the judge asked the business man, who was very wealthy, how he managed to accumulate such a large fortune. "I have a very comfortable income myself, enough to supply all my wants, but I have never been able to accumulate anything. How do you manage it?"

Just then the conductor asked for their fares and the judge paid his five cents while the business man handed the conductor a ticket. Then turning to the judge he said, "That is one of the many ways of accumulating money. The street car company sells six tickets for twenty-five cents. By buying tickets instead of paying cash fares, I save 20% on my investment. This is only a small thing, but it is the little things that count in savings of any kind."

I was having a little talk with a successful photographer the other day and the conversation drifted into business methods. On being asked what he considered the most important little thing in his business, he replied, "The cash discount on my bills. I always figure that the cash discount on my stock bills pays my insurance, but it does other things besides insuring me against loss. It insures my credit at all

times, and a good credit is the best asset any man in business can have. It permits me to invest any surplus I may have in the bank, and have it working for me, for with a reputation for prompt payment of bills, one does not need a large bank account to insure his credit. If I can manage to keep my help busy at all times, I am sure of making the material I have bought pay for itself and leave me a reasonable profit over and above all expenses.

"When I say, all expenses, I include my own salary, for I run my business on the same plan I would if it belonged to someone else. It must pay me a profit on my investment the same as though it were a stock company and the stockholders were clamoring for dividends.

"I read the article in the February *STUDIO LIGHT* by Mr. Jukes, on the cost of producing photographs, and I think that if every photographer knew his actual cost of production, there would be much less price cutting among photographers.

"I also think that if many of the photographers who make the mistake of catering *only* to a high class trade, knew their cost of production, they would follow a rule which would insure them a greater profit on the high class business they secure by paying their overhead expenses with a 'bread and butter' class of work. By this I do not mean cheap





Copyrighted 1912  
C. M. Hayes & Co.

FROM AN ARTURA IRIS PRINT

*By C. M. Hayes & Co.  
Detroit, Mich.*



pictures, but work on which there is a reasonable profit and which will keep the studio running at full capacity.

"I made the mistake in my younger days, as a photographer, of catering to only one class of trade. I had made something of a reputation for myself: won several convention medals and felt that I was too good to cater to anything but the very highest class of trade. My help were working overtime in the busy season and were loafing when things were quiet, until a demonstrator, who was a personal friend of mine, pointed out the mistake I was making and set me thinking.

"His advice to me was to try to keep the studio running at full capacity at all times, and it did not take me long to see how impossible it was to accomplish this when I was catering to about ten per cent. of the population of my town. On figuring my cost of production, I found I was making a small salary but no interest on my investment. I immediately raised my salary, for I felt I was worth it. The next thing to do was to decide on a style of picture that was not cheap looking and at the same time not expensive. It must be something attractive and at the same time different from my high grade work.

"When I had decided on the points above, I advertised my

bread and butter grade of work, and the advertising, appealing to the 80% who had never been able to afford my pictures, had the desired result and brought me a good, clean class of cash customers.

"I have held all of this class of trade I could ever since, have not given up the high class work, am running at full capacity most all the time, thereby holding down the cost of production and making a larger profit on my high grade work.

"My success is not a secret, it is simply due to the minding of all the little details of my business, keeping my help continually employed, safe-guarding my reputation and advertising."

Thousands of Photographers  
have visited

*The Eastman  
School of Professional  
Photography*

and have been benefitted by  
the thorough instruction  
received.

Thousands are making their  
second or third visits  
this year.

You cannot afford to miss what  
others are profiting by.



FROM AN ARTURA IRIS PRINT

*By C. M. Hayes & Co.  
Detroit, Mich.*



## WHERE CLEANLI- NESS COUNTS

You would not eat from dishes that were never given more than an occasional rinsing in cold water—no more should you use a plate tank without giving it a thorough cleaning at regular intervals.

By thorough cleaning we do not mean ordinary washing. A tank or tray continually used for developing will collect a corrosive substance which can not be removed with ordinary washing. This has its effect on the developer and the resulting negatives are apt to be fogged or stained and streaked around the edges. The developer has been thrown out of balance by the foreign substance collected on the tank and plate cage and development is slower and the negatives sometimes will not develop with proper strength.

All these difficulties are obviated if the tank is cleaned at least once a month, and as the cleaning process is extremely simple, there is no excuse for a dirty tank.

The method is as follows:

No. 8 Acetic Acid . . . . .	3 ozs.
Water . . . . .	3 ozs.

Place cage in tank, pour in the above solution, fasten lid in position and shake well. The tank will be clean in a few minutes, after which it should be rinsed well to remove the acid in the cleaning solution.

A clean tank is as necessary for developing as clean trays, and cleanliness in all photographic processes brings its reward in the improved quality of the finished product.



## THREE GRADES

Double Weight E Azo and E Azo Post Cards will hereafter be made in three grades of contrast: Soft, Hard and Hard X. This gives a grade of contrast to suit the average portrait negative, the view or commercial negative, and one for amateur finishing. Single Weight E Azo will continue to be made in two grades of contrast: Hard and Hard X.

E Azo was originally marked semi-gloss, but as the pure white stock which distinguishes it from D Azo has always been more of a semi-matte than semi-gloss, we are now marking E Azo, "semi-matte." There is no change whatever in the surface of E Azo—semi-matte is simply a more fitting name for the surface of this paper.



## EASTMAN HARD RUB- BER STIRRING RODS

These handy stirring rods are practically non-breakable, being reinforced with an aluminum rod running through the center. They will last a life time. Your dealer has them.

## NATIONAL CONVENTION

As previously announced, the Executive Committee of the P. A. of A., at a recent meeting in Philadelphia, decided to hold the National Convention in Philadelphia, from July 22nd to 27th inclusive, in Horticultural Hall, with the Hotel Walton as headquarters during the convention.

Horticultural Hall is probably the most beautiful hall the Association has ever secured for a convention and the most conveniently arranged and centrally located for convention purposes. It is just across the street from the headquarters and nearby the various railroad terminals.

Mr. Larimer is particularly well suited to fill the office of President of the National Association, having had much experience in convention work, and has already made several decided steps toward making the National Convention of 1912 of greater educational value to the photographer. It will be better and broader in its scope than ever before.

One of the most interesting features of the 1912 Convention will be an exhibit of pictures from almost every part of the globe, and the Executive Committee is to be complimented for having secured so able a man to get this great exhibit together.

The choice of Mr. C. M. Hayes as Commissioner of Foreign Ex-

hibits is an exceptionally happy one, as Mr. Hayes is particularly well qualified to meet the exacting demands of the office. To give some idea of the scope of his work, we might say he is already in touch with the leading photographers of Europe, Africa, South America, Australia, China, Corea and Japan.

The exhibits of photographers at the National are always very interesting and instructive, and one may readily see the advantages from an educational standpoint to be derived from a world-wide exhibit such as is being collected by Mr. Hayes.

It is the intention of the Association to make a loan of this exhibit to the great Panama Exposition to be held in San Francisco at the time of opening the Panama Canal, and an effort may also be made to secure a place for a permanent exhibit of photographic work in the Congressional Library at Washington.

The foreign exhibit brought to the St. Paul Convention last year by Mr. Duhrkoop, of Berlin, Germany, was unusually interesting and attracted a great deal of attention, and while the exhibit was limited to a few European photographers, whose methods may not be applicable to American conditions, the work was of particular interest to those who have taken up home portraiture, illustrating its many interesting phases and showing in a conclu-

sive way what wonderful possibilities there are for the photographer who makes this one of the branches of his work.

Philadelphia is especially well located for a National Convention, and the decision at last year's meeting to alternate the conventions east and west of a central line running north and south through the center of the photographic population of the United States, should be a cause for materially increasing the attendance.

Photographers in remote parts of either section are assured of having the convention in their section once every two years, and this assurance should bring out a much larger attendance.

To those photographers who make their visit to the National a combination of business and pleasure, the entertainment feature provided for the Philadelphia Convention will be of particular interest.

One day will be devoted to a free excursion to Atlantic City, the greatest seaside resort in the world, where a luncheon will be served and bathing facilities provided without cost to convention members.

There will be many other features of interest to make Philadelphia the most attractive spot in the United States for the photographer during the week of July 22nd.



## SOMETHING NEW

Aprons and Sleeve Protectors are very necessary to workmen in the nitrating and other chemical departments of our factories at Rochester, and after many experiments, we have been able to procure a material that is not only light and flexible, but one that will stand a very great amount of hard usage.

The great success with which this material has been used in our own laboratories has caused us to place the Eastman Laboratory Apron and Sleeve Protector on the market, that the photographer may have the benefit of our experience.

The material is impregnated with a water-proof composition that does not cause the cloth to crack or break, at the same time it is very light and absolutely water-proof, as well as being as nearly impervious to all chemicals as any material we have ever found. The prices are as follows:

### EASTMAN LABORATORY APRON

No. 1 . . . . .	40-inch . . . . .	\$ .75
No. 2 . . . . .	46-inch . . . . .	.85
No. 3 . . . . .	52-inch . . . . .	1.00

### EASTMAN LABORATORY SLEEVE PROTECTORS

Per pair . . . . .	\$ .50
--------------------	--------



*This is a good time to begin advertising. See our offer on page 22.*

## ON NEW IDEAS

BY THE OFFICE BOY

Me and the Boss wuz down to the Big Town—yep, New York. A weke or so ago he comes in one mornin' an' he says he guessed he wuz locoed, an' that he needed a trip to brace him up, an' figgered he'd run down to New York. I ast him wuz he goin' to take his wife with him, and he says "nope," she couldn't stan' the climate.

I didn' no befoar that she wuz weekly, but the nex' mornin' the Boss says he wuz goin' to take me with him to kepe him from gettin' lost.

He must have bot a mitey good gide book the firs' day bekaus he didn' seme to nede me mutch.

One nite he slipped me sum munney, an' said I'd better go see a show, an' not to get lost an' not to speke to no strangers.

I walked up the strete till I come to the Hippydrome an' went in there.

Gee! but that wuz sum show—cos' me a dollar to sit up about a milenahalf from the stage—an' the stage is biggern our hole opery house.

In one part of the show they had a regeler lake with rele watter in it, an' sum swans an' a hole bote lode of peepal came rite up out of the watter.

I thot I knowed how they did that swan bizness, so when I gets hoam I tride it. I couldn'

find no swan so I borrh'ed Ma's parrot, an' put him under a dish pan in the bath tub an' terned on the watter. It werked all O. K., for when the tub wuz mos' full of water, up comes Polly just like the swans, only he didn' like it, and when I went to help him oute he mos' bit my finger off, an' I forgot to tern off the watter, an' it run over, and the ceilin' in the sittin' room fell down, an' Polly most got numony an' I got . . . well as I wuz sayin' New York is sum plaice.

The Boss says one thing he likes about the Big Town is that no moss don't grow there an' that you jus' gotta hustle if you want to make a livin', and be rite up to the minute.

The Boss says the moss covered bucket aint in it with some moss covered store keepers he knows of who are runnin' their bizness on a 1876 skednle.

The Boss says that every feller ot to get away from hiz own town onct in a while an' see how sum of the other fellers iz puttin' it over.

Me an' the Boss we visited some of the big pitcher makin' plaices, an' I notist that the fellers that wuz runnin' 'em didn' waist mutch time talkin' art an' showin' sample prints, but wuz strong on system an' bizness methods, an' none of 'em didn' say nothin' about their competitors.

Every plaice we went they seamed glad to see us, an' showed us all over, an' didn' seam to have no secrets 'bout there way of doin' things.

The Boss an' them had a good time swappin' ideas an I betcha the Boss filled up a Man's size note book with the notions he picked up. The Boss says that a feller that's afrade to swap ideas aint shure that he'll ever get a nother one to taik the plaice of the one he let go of.

The Boss says that one idea by its self is a awful loansom thing.

I ast him couldn't you have 2 many ideas an' he says shure, but a hed full of ideas wuz some times like a frute tree that needed prunin', but when you lopped off the shoots you uzually had some helthy mane branches left.

The Boss says a idea on the job is worth 2 in the hed.



*There is money in  
Artura Carbon Black  
Enlargements.*

*They have the quality of  
contact prints. That's why  
they sell readily at good  
prices.*

## BEATING ALL FORMER RECORDS

The Eastman Professional School for 1912 is beating all previous records for attendance. In the larger cities the halls which were large enough a couple of years ago, have been found too small for the increasing attendance and larger halls have been used this year than ever before. There has been an increase of  $33\frac{1}{3}\%$  in attendance over last year. and not only has the attendance been larger, but the interest has been held throughout the entire three days of the school by the variety of the subjects treated upon and the close relation of one subject to the other.

At the recent school in Detroit, Mich., a photographer who had brought his grip with him Thursday afternoon that he might stay as near train time as possible, on leaving the hall, asked Mr. Scott when the school would be in Columbus, Ohio.

On being told it would be there the next week, the photographer said he had missed part of the first day's lectures and would be in Columbus to get what he had missed in Detroit.

That man was a live photographer. He had not reached the point where he knew all there was to be known about his profession. He had learned something and wanted to learn more, and was willing to make a second





Copyrighted 1912  
C. M. Hayes & Co.

FROM AN ARTURA IRIS PRINT

*By C. M. Hayes & Co.*  
*Detroit, Mich.*



trip from his studio to get that information.

Just as soon as we reach that point where we know all there is to be known about our profession, just that soon do we begin to stand still or go backwards, and while we are standing still, those about us are going to get so far ahead that it will be a very hard matter for us to ever catch up with the procession.

The Eastman Professional School differs from ordinary demonstrations in that it is a school and not merely a series of demonstrations of certain manufactured goods.

Many of you have no doubt seen a very fine operator work under the skylight at some time and you have wished you might ask him questions about his methods of lighting and posing, but you didn't dare and probably he would not have told you anyway.

When Mr. Scott begins his lecture under the light at the School, you are at once impressed with the thoroughness of the work. He explains the principles of lighting and posing. He shows you the possible faults and defects of improper lighting and posing, as well as how easily these faults may be corrected. He anticipates, as far as possible, the questions in your mind and explains them away, as well as showing you the many little things you did not think of but which you see will be of benefit

to you in your work. You not only see negatives made under the light, but you see how they are made and how they should not be made.

Many mistakes are made in selecting a lens, but this subject is so well treated and the good and bad points of the various lenses and the purposes for which they are best suited is so clearly illustrated that there is no excuse for lens trouble. Then there is not the feeling of restraint at the schools that one feels at the ordinary lecture or public demonstration. Everyone has come to learn and is impressed with the desire of the instructors to answer questions and make every point clear.

While most every photographer has had a chance to see demonstrations of the materials he is using, the demonstrations of Mr. Wade and Mr. Hazlett on the various papers, not only show the methods of manipulation, but go into the details of mounting, masking, printing in borders and in many other ways making prints that are more readily delivered to the customer.

The talk given by Mr. Wade on "Business Methods," "Advertising" and "Show Case Dressing" is well worth a visit to the school if it is applied to one's own business, but the talk is so full of meat that it is hard to give it a definite title. We might say it combines the ideas of the

most successful photographers of the country, who are good business men and realize the importance of good advertising, and whenever you see a photographer who uses every legitimate means at his disposal to advertise his business and *is* a good business man, you will see a successful photographer as well.

There is not a dull moment in the entire session of the school, for, whenever possible, two things are being done at once. As you are having the best methods of enlarging explained to you, two demonstrators are making enlargements on a screen where you can see the entire operation, and when you have heard the explanation of the apparatus used and how you can construct apparatus in your own studio for doing the same work, you see the finished results without a moment's wait. There can be no lost time or lost motion where so much instruction is crowded into three days. For that very reason, you can not afford to miss one day or one lecture of one day, for in that may be the information that will be most useful to you.

As it is impossible for a number of people to watch a retoucher working on a negative, the projecting lantern is so arranged that the work is done on the negative in the lantern and projected on the screen on the stage so the entire audience may

see every stroke of the retouching pencil, etching tool or the stub used in working in a background.

We have spoken before of the new feature of the school—"Commercial Photography," and we are pleased to see the great interest shown in the work of Mr. Hance and his instruction. The subject is so broad and is treated in such a broad manner that nearly every phase of commercial work is touched upon, but instruction is gladly given on any line of this work that may be brought to the school and no one need go away without the information desired, if he will but explain the difficulties he has encountered.

The instructors are with the school for the sole purpose of instructing, and we fail to know of any case where a photographer who has gone to the school for the purpose of learning, has not received information of enough value to more than repay him for his time and expense of attending.



*It costs you no more to have confidence in your chemicals—certainty in your results. Buy Eastman Tested Chemicals.*



Copyrighted 1912  
C. M. Hayes & Co.

FROM AN ARTURA IRIS PRINT

*By C. M. Hayes & Co.  
Detroit, Mich.*





Copyrighted 1912  
C. M. Hayes & Co.

FROM AN ARTURA IRIS PRINT

*By C. M. Hayes & Co.  
Detroit, Mich.*





## PRACTICAL SUGGESTIONS

IDEAS THAT HAVE BEEN TRIED  
BY PHOTOGRAPHERS AND  
FOUND TO BE USEFUL

If you wish a convenient device for maintaining an even temperature of your developer in cold weather, make a box about five or six inches deep and of sufficient length and width so that your developing tray will set in the top, with lip of tray resting on edges of the box. Place an electric globe inside the box, running the cord through an opening in the side or end. An eight candle power globe will usually give enough heat to keep the solution at a temperature of  $70^{\circ}$ , if the box is made fairly tight, and in very cold weather a larger globe may be used and the light switched off if the developer warms up too much.



A very handy, transparent ruler to use in commercial work for outlining a piece of furniture, or other object on the negative, preparatory to blocking out a background, is made as follows:

A strip of double strength glass an inch and a half wide and about fourteen inches long is cut from a large sheet of glass or cleaned negative, care being taken to have perfectly straight edges. The edges are ground just enough

so that there will be no danger in handling. This may be done on a piece of emery paper, stone or brick. Glue a small square of cardboard at each end of the glass on one side, so it will set just a trifle above the surface of the negative when used as a ruler. On this cardboard may be glued a small square, cut from a wide rubber band, so the rule will not slip when placed on the negative.

This will be found very convenient for many purposes because of its transparency. Turn it upside down so it will be in contact with the print when used as a straight edge in trimming.



In wiring a skylight for a set of horizontal curtains, a very convenient method of fastening the wires is with piano tuning pins. In this way the wires may be kept absolutely tight at all times. The pins may be bought at a music store for about twenty-five or thirty cents a dozen. Buy a gimlet the same size as the tuning pins and make the holes in the side of the skylight frame for the pins to fit into. Run the wire through the hole in the tuning pin and give it a turn with a wrench or clock key to hold the wire around the pin. It may then be turned until the wire is as tight as is desired and any slack may be taken up at any time by a turn of the pin. The



FROM AN ARTURA IRIS PRINT

*By C. M. Hayes & Co  
Detroit, Mich.*



pins need only be used at one side of the skylight, the wire at the other side being fastened securely to a screw-eye or looped over a nail and twisted. You will be surprised at the ease with which curtains may be shifted on a good tight wire.



If paste is used in the studio for mounting prints, it may be kept for a long time without souring by adding six or eight drops of formaldehyde to the pint of paste.



## OUR ILLUSTRATIONS

During a recent visit to the studio of Mr. C. M. Hayes, the appropriateness of the slogan, "In Detroit life is worth living," was found to be particularly applicable to Detroit photographers as well as the city in general.

Being a Detroit photographer is worth while, at least Mr. Hayes has found it so during his eighteen years' experience as a business man of this city, and when we say "business man" we have let out the secret. Few photographers combine in so marked a degree the artistic ability and business acumen as Mr. Hayes. We would say he is a business man first—an artist afterwards, and the balance is so good that one statement does not disparage the other. One is equally im-

pressed with the taste displayed in the appointments of the Hayes studio, the beautiful and refined examples of work displayed and the business methods so apparent in the conduct of the business.

It is with a great deal of pleasure that we offer in our illustrations examples of work from the studio of Mr. Hayes.



## CONVENTION DATES

INTERMOUNTAIN—Salt Lake City, Utah, April 3, 4, 5, 6. Sec.-Treas., Leroy Kellog, 809 16th Street, Denver, Colo.

WISCONSIN—Milwaukee, Wis., April 23, 24, 25. Sec., E. H. Harwood, Jr., 820 College Avenue, Appleton, Wis.

IOWA—Ottumwa, Ia., May 7, 8, 9, 10. Sec., H. E. Link, Centerville, Iowa.

ILLINOIS—Rockford, Ill., May 14, 15, 16. Sec., R. H. Hostetler, 212 Madison Street, West, Ottawa, Ill.

OHIO-MICHIGAN—Cedar Point, Ohio, August 6, 7, 8, 9. Sec., Geo. D. Smith, Oak Harbor, O.

MISSOURI—St. Louis, Mo., September 2, 3, 4, 5. Sec., L. S. Kucker, Springfield, Mo.

Begin making your preparations to attend the National Convention now. You will find Philadelphia will have much of interest for you in that week of July. Make it your vacation week.





Copyrighted 1912  
C. M. Hayes & Co.

FROM AN ARTURA IRIS PRINT

*By C. M. Hayes & Co.  
Detroit, Mich.*



## THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.



We please your friends—  
let us please you. Our  
portraits combine the  
most pleasing character-  
istics of the subject with  
our high standard of qual-  
ity and workmanship.

---

*Make an appointment to-day.*

---

THE  
PYRO STUDIO

# BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1912



Minneapolis, Minn. . . . .	March 6, 7, 8
Chicago, Ill. . . . .	March 13, 14, 15
Kansas City, Mo. . . . .	March 19, 20, 21
St. Louis, Mo. . . . .	March 26, 27, 28
Memphis, Tenn. . . . .	April 2, 3, 4
Atlanta, Ga. . . . .	April 9, 10, 11
New Orleans, La. . . . .	April 16, 17, 18
Dallas, Texas . . . . .	April 23, 24, 25
San Antonio, Texas . . . . .	April 30, May 1, 2
Phoenix, Ariz. . . . .	May 7, 8, 9



Accuracy in timing is essential in producing good prints on developing-out paper.

# THE EASTMAN TIMER



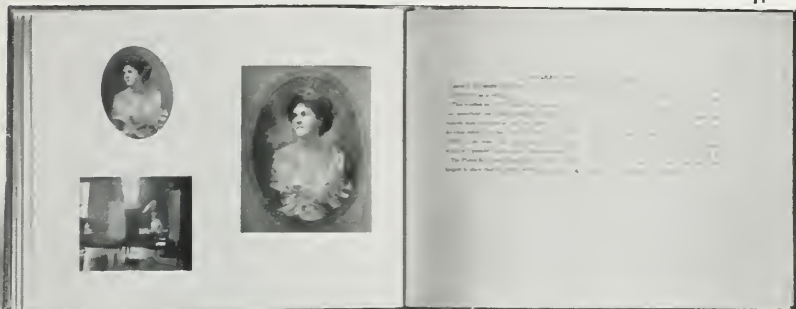
will split seconds for you. One complete revolution of the hand every minute. Large dial easily read in subdued light.

*Price, \$2.00*

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

*All Dealers.*



# With Other Photographers

By *RYLAND W. PHILLIPS*

You can't go to them, but you can study the methods of twenty-five leading photographers in this interesting and instructive book on the principles of portrait making.

Beautifully printed on 9 x 12 India tint paper, profusely illustrated and handsomely bound in cloth, Price, \$2.50 at your dealer's.

---

*EASTMAN KODAK COMPANY*

*ROCHESTER, N. Y.*

## Chemical Facts.

Impurities in a chemical may cause such variable and uncertain action as to entirely defeat the intended purpose of the chemical. This is particularly true when making up a preparation from formula by weight, careful weighing, hydrometer or similar tests being of no avail. It is impossible to control in action or discover the reasons of non-success unless you know absolutely the strength and purity of the chemicals employed.

*Be certain—use Eastman  
Tested Chemicals.*



Eastman Kodak Company

Rochester, N. Y.

*All Dealers.*

The higher the quality of the work you produce the higher the price you can demand for your portraits.

# EASTMAN

**ETCHING**  
**EB** **OR** **ES**  
**BLACK** **SEPIA**

# PLATINUM

Each gives prints of pleasing texture and warmth of tone: quality commanding the price you ask for the best.

---

EASTMAN KODAK COMPANY.

ROCHESTER, N. Y.

*All Dealers.*



## The New Artura Printer

Substantially constructed on scientific principles—  
positive in its action—rapidly and easily manipulated.

The most practical and convenient device for printing  
Artura and other gaslight papers.

### THE PRICE

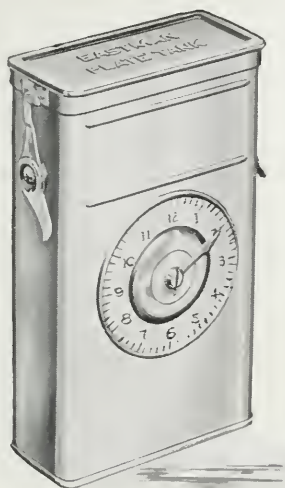
New Artura Printer 11 x 14 complete with special arc lamp	\$ 75.00
New Artura Printer 11 x 14 complete without special arc lamp	55.00
New Artura Printer 20 x 24 complete with special arc lamp	100.00
New Artura Printer 20 x 24 complete without special arc lamp	80.00

### ARTURA DIVISION

EASTMAN KODAK CO.

ROCHESTER, N. Y.





A developer so balanced as to be slow in its action produces an image of fine grain with full delicacy and detail.

The device that makes it possible to produce negatives of fine grain with entire absence of fog—that eliminates the tedium of hand development—the possibilities of finger marks, scratches and frills, is

# The Eastman Plate Tank

EASTMAN KODAK COMPANY.

ROCHESTER, N. Y.

*All Dealers.*



## A Vigorous Developing Agent for Use in Connection with Hydrochinon

In most cases where other developing agents have a bad effect on the hands, ROYLON will produce equally good prints with no ill effects to the user.

### THE PRICE

1 ounce bottle . . . . .	\$ .60
$\frac{1}{4}$ pound bottle . . . . .	2.25
$\frac{1}{2}$ pound bottle . . . . .	4.25
1 pound bottle . . . . .	8.00

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers*

The longer you put off buying a *Cirkut Camera*, the more money you are losing.

Pictures like this



and this



mean big profits.

Cirkut Pictures are easy to make and easier to sell. Conventions, graduating classes, family reunions, military companies are all ready money for the owner of a Cirkut.

Cirkuts from \$112.50 to \$425.00.

*Send for Book.*

CENTURY CAMERA DIVISION

Eastman Kodak Co.,

Rochester, N. Y.

Unmounted Portraits on double weight paper have to be slipped into an Art Proof Folio of quality and style.

## THE FALK



(listed on page 15 of our 1912 Catalogue) is a rich Buff and Gray—rich natural finish, with delicate design on flap in gilt leaf; **BUT** it is only one of several beautiful styles we have to offer you in Art Proof styles for Black and White, Buff and Sepia tone sheet prints. **All of them** have our special **double score** feature, which **keeps flat** a double weight print.

Send us ten two-cent stamps and we will send you five up-to-date styles for sheet portraits. Call for Sample Offer No. 111.

DESIGNED AND MANUFACTURED BY

### TAPRELL, LOOMIS & COMPANY

CHICAGO, U. S. A.

*The Leading Card Novelty House of America.*

## OUR POLICY

Our business was established on a quality basis.

It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Kodak factories in Europe and America are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the-wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

C. K. Co., LTD.



FROM AN ARTURA IRIS PRINT

*By W. M. Stephenson  
Atlanta, Ga.*



# STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE · THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 4

APRIL 1912

No. 2

*It will be of interest to Canadian photographers to know that the publications to be used in this campaign have a circulation in Canada of over 200,000 per issue.*

## THERE'S A PHOTOGRAPHER IN YOUR TOWN

A NATIONAL ADVERTISING CAMPAIGN TO CREATE MORE PHOTOGRAPHIC BUSINESS

More people should have their pictures taken more frequently.

There's a sentiment side to the family photograph that's being overlooked in this day of rush and bustle. If people can be brought to realize this, can be made to think of what they owe to others, it will mean more business for you and, we hope, for us. The heavy log of public indifference is lying across the path between the people and your studios. It must be moved. We are going to pick up the heavy end. If you will get hold of the other end, the path can be

cleared. It can't be done in a day or a month—perhaps not in a whole year—but it can be done.

What the professional photographer's business needs is advertising—not the kind of advertising that says that John Smith makes better pictures than John Brown, nor yet the kind that says that he makes cheaper pictures than Richard Roe, but the kind that makes more people want their pictures taken. The photographic business is less advertised than any business we know of. There's a reason for this, not a sufficient reason in our opinion, but it exists—and we propose to remove it.

The photographer doesn't advertise his business as extensively as he should, because he has had no help from anybody in creating a sentiment favorable to him in the public mind. There's also a good reason why he hasn't had this help.

A manufacturer makes a good article; he trade-marks and then advertises that article nationally

and effectively. He creates a wide demand for that article. The local dealers all over the country realize that the article is popular and then *they* advertise that *they* sell it. They let the local public know. The two kinds of advertising dove-tail together and there's a profit for everybody.

No manufacturer has done this in photography. Why? Well, to be specific, the trade-mark doesn't get to the ultimate consumer. We can advertise Artura paper and Seed plates to *you*, for instance, but not in an effective way to your customer. And every other photographic manufacturer is in the same boat as ourselves. Advertising to get people to have their pictures taken has seemed to them and to us to be a too intangible proposition to put good sound dollars into.

But that is just what we are now going to do. We are going to advertise in the general magazines and in the big weeklies in an endeavor to get more people to have their pictures taken more frequently. There's to be no talk about materials or anything of the sort. We shall appeal to reason and sentiment with the various arguments as to why the reader should have his or her picture taken, and in each case shall suggest: "There's a photographer in your town." This isn't to be a splurge! We don't want the plan to blow up

with hot air. It's to be a carefully worked out and steady campaign. We shall use the leading magazines with full pages, but not all of them in any one month. We must have your help and we shall welcome advertising that will accomplish the same purpose (an increase in your business) put out over their own signatures by other manufacturers of photographic goods.

In our plan we are going a step further, we believe, than any manufacturer has gone before. We are advertising to increase the photographic business without being able to tie this advertising up to our own products. But you, through your local newspapers, can follow up the plan so that you will get a direct benefit. You can tie up our advertising to your studio. You can, if you like, use exactly the same "copy" in your newspaper that we use in a magazine, except that our name will be omitted and in place of the line in our advertisement which reads, "There's a photographer in your town," you will put *your* firm name and address. A little worth-while scheme that costs nothing is to cut out the magazine advertisement, pass-partout it and hang it in your show case. But the newspaper should form the backbone of your advertising. Your copy therein need by no means be the same as ours, but it should





FROM AN ARTURA IRIS PRINT

*By W. M. Stephenson  
Atlanta, Ga.*



contain the same idea—that of awakening the public sentiment to the portrait idea, showing people what they owe to friends and relatives and to posterity—with perhaps just a little tickling of their vanity.

You will now be in just the position of the merchant who advertises, so as to get the benefit locally, of the advertising that the manufacturer does nationally. If you seize the advantage you can work it to the dollars and cents benefit of your business. But don't expect that you and we are going to get people into the desired habits in a day. Good work on the part of all of us ought, however, to begin, in a small way, to bear fruit in the fall.

Compared with the past, the photographic business isn't in a bad way—but when we think of the people who can afford pictures, yet neglect year after year to have them taken, it looks like something should be done, and this plan of a magazine campaign on our part, backed by a newspaper campaign on your part, looks like that something.

On page 7 we show one of the advertisements that we propose to run in this campaign. For a starter we will use the April magazines with full pages in "Harper's," "Century," "Everybody's," and "Ainslee's" and a quarter page in the "Saturday Evening Post." The next

month we will drop out of these and use some of the other leaders. Later we will get back to these again and after interest has been awakened a little, will draw a long breath and go four thousand dollars worth at one crack in the "Saturday Evening Post"—that's a full page. And suppose now, just to see what this means to you, that you have a friendly and apparently disinterested interview with the newsdealers; try to find out how many copies of "Saturday Evening Post" are sold in *your* town.

You now know our plan. Of course, we hope to profit by it. We believe that with your cooperation we can get more people into your studio, and we expect to continue to make goods of a quality that will get your business. We have tried to help you in the making of pictures through our Schools and by sending representatives to you who are something more than mere order takers. We have done this because we believe that it is the part of wisdom for the manufacturer to supply good service as well as good goods. We hope that we may, by the new plan, help you in the selling as well as in the taking of pictures.

Our help will be worth while to those photographers who make the most of their opportunities.



Those old Daguerreotypes of grandfather and grandmother and Aunt Mary and then the quaint pictures of father and mother taken just after the war—money couldn't buy them from *you*.

Are you forgetful of the fact that future generations would cherish just such pictures of you?

*There's a photographer in your town.*

Eastman Kodak Company, Rochester, N. Y.

## WE WANT TO KNOW

From time to time we have used much space in this publication covering the reasons why you should use C. K. Tested Chemicals. The enormous increase in our Chemical business proves to us conclusively that the photographers at large prefer the goods that are known to be of certain strength and action. This will suffice for the time, so far as the quality of the goods is concerned, but we wish to know something that is equally important.

If there is a reader of *STUDIO LIGHT*, who at one time or other, has purchased any of the various items of this nature that we market and the same has for any reason at all been other than perfectly satisfactory, we want to know about it. We not only test our chemicals but are constantly endeavoring to improve the containers as well.

If you simply come to the conclusion that a certain product is not up to the standard because it does not reach you in perfect condition, you do not allow a replacement of the goods, which it is our desire to make; you also refuse to give us a hearing that our side of the story may be told—that our method of packing may be improved. We fully appreciate the fact that a constant user of our goods is apt to discover points that are worthy

of consideration and we desire to know of any instance where goods are not received in perfect condition.

We are endeavoring to furnish the trade with a line of absolutely uniform and dependable chemicals. All of our formulæ are based on their actual working strength, and if you use our sensitized goods according to formulæ which accompany them, it is obvious that C. K. Tested Chemicals will give you the same results that our tests have given us.

We are continually testing. You receive the benefit of any results that are an improvement over other and less practical processes. It is our desire to prove ourselves of such value in this respect to users of our sensitized products that the results alone will secure your patronage and recommendation of these chemicals.



## A NEW RETOUCHING LEAD

“Castell” is the name of the new Faber Pencils and Leads made with special reference to the requirements of the retoucher. The specially treated graphite is free from grit, holds the finest point and works smooth and free. There is nothing better than the “Castell” in retouching pencils and leads.



FROM AN ARTURA IRIS PRINT

*By W. M. Stephenson  
Atlanta, Ga.*



## THE NEW STUDIO

There seems to be a question in the establishing of a new studio, as to the proper method or best method to use in advertising.

There are many forms of advertising that are effective and some few that are not, but for the average town or city supporting a daily newspaper with a good circulation, we rather lean towards newspaper advertising as being the most effective, providing the photographer can draw from the entire circulation of the paper for his business.

Of course it would not be reasonable to pay a high rate for space in a paper having a large circulation, if the greater part of the circulation was of a class the photographer would have no possible chance to draw on for business.

The display case is another of the most valuable kinds of advertising if properly taken care of: that is, if the pictures are changed often, the display made attractive and the case kept clean.

The photographer opening a new studio should always have enough of his own work to make his initial display, unless he is making his first business venture, in which case it is much better to make a few complimentary sittings for the purpose of securing samples, than to make a dis-

play of work which is not his own.

The display of one or two pictures of prominent or well known people is of much greater advertising value than a case full of beautiful pictures which are not the work of the photographer himself. Then there are many photographers who have an individual style that is not easily imitated, and it would not be reasonable to sell goods from one kind of samples and deliver something entirely different, even if it was just as good.

Imitation may be the most sincere form of flattery, but you are not in business to flatter anyone, unless it be the customer. It is much better to create a style or individuality of your own, than to imitate that of another. The sample print is, to the customer, a proof of your ability, an example of the work you are capable of producing, and any other than your work shown as samples, is not good advertising.

We are often requested to furnish sample prints for use in display cases of the new studio, and while we would be glad to be of assistance, we are compelled to refuse these requests. When we purchase negatives from a photographer for use in making sample prints, it is with the understanding that all prints which are sent out for this purpose will be marked with the grade of paper on which they are made,

or otherwise lettered, so it may be readily seen that they are for advertising purposes only. Many photographers who sell negatives to the manufacturer would object to the use of prints for other purposes than those specified, so it is necessary for us to comply with their wishes in the matter.

There are other methods of advertising the new studio beside the show case and newspapers, the best of which is probably the announcement.

By this we do not mean the hand bill, for this form of advertising is not only of very little effect, but has a tendency to cheapen one's business. The announcement should be in the form of a letter or small pamphlet and must be well written and well printed to attract the attention of those who receive it. Mail it by all means, and under a two-cent stamp. It is an easy matter to secure a list that will place your advertising in the homes of the people you wish to reach, and it is certainly worth the amount you spend for postage to have your advertising read.

This form of advertising, if high grade in every respect, brings you in closer touch with the prospective customer than anything but a call at your studio — your other advertising should keep your name constantly in the mind of the public and present new arguments for having pictures made.

If you advertise at all, be persistent about it, keep it up, make your plans cover six months or a year. The results may not come in a week or a month, but they will come.



## OPTIMISM

Your first guess might be that this little article was going to be a preachment, but you are wrong. It is just a little stereoscopic glimpse of a bright bit of blue sky, about large enough to make a pair of pajamas for a small boy, and when you can see that bit of bluesky through the clouds, there is no reason to believe that things in general have gone to the bow-wows.

Did you ever happen to know old Mr. Gloom, whose expression always reminds you of the battle of Shiloh? Probably he doesn't live in your town, or at least is not in the photograph business if he does, but many of you will recognize him in our own profession.

He usually predicts a hard winter and poor holiday business, with an awful slump after the first of the year; a late spring and a rainy summer; poor crops; a panicky money market, due to the Presidential Campaign; business ruined by competitor's cut prices; an advance in the price of coal and foodstuffs and a general reduction in wages; crooked government steeped in graft; the

planets generally disarranged and an earthquake imminent; everything in general going to the dogs, with a touch of rheumatism or other ailment dished up for his special benefit.

A clear case of using the hole of a doughnut as a glass through which he sees all things darkly without being able to see the doughnut itself.

This really is not optimism, dear brother, if it were—if things were really as bad as old Mr. Gloom paints them, we would probably say, "let us pray," but as they are not, let's look for that bit of sunshine and blue sky.

The best salesman who ever called on you or sold you a bill of goods was an optimist. That's one reason he was a good salesman, the reason he sold you. Do you remember the way he did it? Sunshine and blue sky, that's the answer, and your receptionist can do the same thing with your customers and you can help her.

If the customer is not in the best of spirits, Mr. or Miss Gloom can make things much worse by saying, "How much do you want to pay for pictures," standing meantime with that don't-you-know-what-you-want air while the customer decides the embarrassing question. You can make things still worse by informing your sitter, as you start for the dark-room, that you only make two negatives for four dollar cabinets.

On the other hand, the blue sky and sunshine is introduced with a smile and a pleasant greeting, the same as one would receive in making a social call.

The pictures are a pleasure to show, the receptionist loves them and is pleased to tell who the subjects are. Prices are quoted when asked for, while the customer is led to appreciate the various grades of work. The sale is an easy matter then, and you finish the good work by creating the feeling that you want that picture to be one of the best you have ever made. A little retouching on the negatives before the proofs are made, a few explanations when they are delivered, and you have usually won a customer.

With the optimist, the rainy day was sent for the express purpose of giving him a chance to make a new show-case display or write a series of advertisements to forestall other dull days. A political campaign is a chance to photograph a lot of candidates and public speakers and perhaps secure an order for enlargements for advertising purposes.

The optimist sees the good in all things and profits by it, if he is a business man as well. The pessimist sticks to the rut until he finally drops out of sight, for it is said that the only difference between a rut and a grave is in length and breadth and depth.





FROM AN ARTURA IRIS PRINT

*By W. M. Stephenson  
Atlanta, Ga.*



## THE COMMERCIAL PHOTOGRAPHER

The successful commercial photographer must be a man of exceeding versatility and resource.

Unless he is so fortunately situated as to be able to specialize on one branch of work, he is apt to be called upon to photograph anything from a collection of ancient coins to making a panoram view from the top of a two hundred foot stack.

The commercial man must possess a practical knowledge of photographic chemistry and optics far beyond that demanded of the portrait man, and in addition the inventive skill of the mechanic combined with the eye of an artist for perspective and symmetry.

A pretty formidable list of qualifications, is it not? Yes, and in addition to this knowledge he must possess lenses of long and short focus, light filters of various colors, and a battery of cameras and shutters all ready for instant use. Next to the press photographer the commercial man leads the photographic van in the life of uncertainty. While with the exception of flash-lighting banquets, and similar gatherings, he may not respond to many hurry calls at night, he must be ready for almost any photographic feat during the day.

As a usual thing the successful commercial photographer im-

patiently brushes aside the term "artist," much preferring to be termed a business man, and classing his place of business as his workshop. Nevertheless, the commercial photographer must be artistic, as even the most prosaic article of commerce appears to better advantage if photographed with regard to the artistic in surroundings and in light and shade.

Exposure and development must be as second nature to the commercial man, and his knowledge of printing processes equally good. Etching, local reduction, intensification and combination printing are all in the day's work, in fact Mr. Photographer of Commerce must be a walking encyclopedia of practical photographic lore.

And the field of endeavor of the commercial photographer is ever broadening. Modern advertising has made possible the invention and sale of thousands of utilities that must be pictured either for catalogues or for use in print form by traveling salesmen. In some instances the line of goods is too extensive and again too bulky to allow the salesman to transport them from place to place.

All these demand the skill of the photographer to present them in the best and most convincing manner. And the skill that some of the commercial photographers exhibit is almost uncanny. At

a recent convention was shown in a glass covered frame, the photograph of a fine lace handkerchief, and so true was the photograph that experts were puzzled to determine whether it was the handkerchief or its photographic counterfeit they were viewing.

Composite pictures, and panoramic views so skillfully joined as to defy detection are common: the correct rendering of textures in fabrics, surfaces in woods and metals, and correct modeling from almost impossible view points are all part of the day's work.

Commercial photography is a highly profitable branch of the art, but it demands a lot in knowledge, skill and endurance.



## WEIGH YOUR CHEMICALS

Success in any line of work calls for accuracy, and especially in photographic work. It's poor economy to guess at weights in mixing up developer and other solutions. A young photographer was having an awful time with his negatives. They wouldn't develop in the proper time and were of a bluish color. The plates got the blame till a demonstrator called and found this man guessing at the weight of sulphite and incidentally doubling the quantity he used.

## ON KIDDING YOURSELF

BY THE OFFICE BOY

I wuz feelin' kinda tired like the other day an' the Boss says for me to tell my Ma spring wuz komin.

Gee! if I tell Ma that she'll giv me sum moar of that medicin that tastes like that re-developin' stuff smells.

The Boss says that if we had to hustle roun' an' build a new hous every spring like moast of the birds duz that there wud bee moar sliik lookin' studios, an' that the bird that jus' says what's the use of sliikin' up aint no eegle.

The Boss says that while Kleenliness is nex' to Godliness sum folks haz a awful time lokatin' either one of em on the map.

Maybe the Boss said that bekaus he knows I go fishin' on Sundays sum times. Any how he don' let me forget the lokation of Kleenliness; a speck of dust emywhere around the plaice spels trubble for me.

Onct when I wuz a kid I had a job as errand boy in a faktory, and the firs' day they sent me down to the enginere for a bucket of steme, and the enginere he sent me awl over the plaice for a round square, an' I wuz mos' ded from fateege befoar I kot on that they wuz kiddin' me.

The Boss says that mos' folks waiks up when other folks iz kiddin' 'em, but some folks never



FROM AN ARTURA IRIS PRINT

*By W. M. Stephenson  
Atlanta, Ga.*





FROM AN ARTURA IRIS PRINT

*By W. M. Stephenson  
Atlanta, Ga.*



seem to relize that they are kiddin' themselves.

He says you're only kiddin' yourself when you jes' gess youar makin' money, and taik a dip into the kash drawer whenever you nede money an' don' kepe no regler account of nothin'.

He says you're only kiddin' yourself when you say you can do better worke than that feller aroun' the Korner an' then don't do it.

An' he says you're only kiddin' yourself when you think you know all thereiz to pitcher makin' an' pass up the Eastman School when it kums along.

The Boss says 3 S's is necessary to every bizness,—Soap, System an' Stick-to-'em, an' he tole me to play up strong on the first S, an' that he'd try an' pound the other 2 into me.

Me an' the Boss gets along 2gether pretty wel bekaus I'm mawl the time studyin' him an' hiz stile of pitchin'. I no that when he koms down in the mornin' with a lok of hiz hare stikin' up that its bes' for me to hav bizness where he aint, an' I no that when he kums in an' says *good mornin'* that I kan almos' ask him for a raze of pay or to go to the bawl gain without havin' mortification set in. An' I no that when he koms down without a shave that he's goin' to get a hare kut,—an' I no that the only way he wants anythin' don iz the rite way, ant that he don' like no post mor-

tems over things you forgot 2 do.

The Boss says everythin' is wurth studyin'.



## OUR ILLUSTRATIONS

There is a distinction between a picture and a portrait—such a thing as using the subject merely as an accessory in creating a picture that is filled with the individuality or style of the artist rather than the characteristics of the subject.

The public wants true portraits, and if you would make them, you must have that faculty of grasping the characteristic pose and expression of the subject and making it a part of the picture.

Mr. W. M. Stephenson, whose pictures it is our good fortune to be able to show our readers in this issue, is one of the most successful and best known photographers of the South. Much of his success is due to the fact that he is a good judge of human nature. His portraits are full of life and expression, with broad, soft light effects that rarely fail to please the public to which he caters.

Mr. Stephenson's Atlanta studio is most conveniently arranged and in excellent good taste. A feature of interest is the decoration of the posing room. The walls are finished in sketchy effects which are not

only pleasing to the eye, but very useful as a substitute for back-grounds. A subject may be placed at most any point in the room, the walls affording a suitable ground.

Mr. Stephenson believes in using the best; believes that it is good business to give his customers what he knows to be right. His excellent business has been built upon this idea of quality, which is only one of the many proofs of his good business judgment.



## AZO POSTAL CARDS— CORRECTION

In March *STUDIO LIGHT* there was an error in showing the grades in which Azo Postals are being furnished. There is no Azo D Hard X and Azo E is furnished in Hard and Hard X. Below is a correct list of grades in which Azo Postals are made:

- A—Carbon, Soft and Hard.
- C—Glossy, Soft, Hard and Hard X.
- D—Semi-Glossy, Soft and Hard.
- E—Semi-Matte, Hard and Hard X.

*Thorough washing of prints is assured when you use the efficient and convenient*

## ROUNDS PRINT WASHER

*Entirely automatic, substantially constructed. Your dealer will show you.*



## PRACTICAL SUGGESTIONS

IDEAS THAT HAVE BEEN TRIED  
BY PHOTOGRAPHERS AND  
FOUND TO BE USEFUL

A Century Negative Pencil will be found very handy for working on the glass side of a negative. Highlights on the hair and drapery may be very effectively accentuated, the thickness of the glass allowing plenty of room for diffusion. No preparation of the glass is necessary, as the pencil writes on glass the same as the ordinary pencil does on paper. After working on the negative the lines may be softened where they are too strong by going over the work with a tuft of cotton.

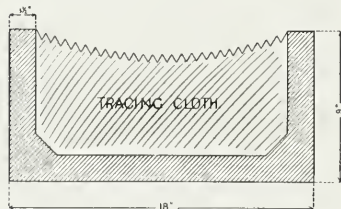


It has always been quite a problem in making negatives with white grounds, to secure a white vignette on the plate in the camera. In using a white cardboard vignetter, there is usually a back reflection in the lens from the white cardboard, which most invariably causes a loss of detail in the white draperies.

A method of overcoming this reflection and producing perfect white vignettes is as follows:

Make a frame of heavy cardboard, the shape of your vignetter and about  $1\frac{1}{2}$  inches wide at sides and bottom, entire width of frame being about 18 inches, height 9 inches. Cover the frame with

tracing cloth, cutting notches at the top about  $\frac{1}{2}$  inch deep. Use in a vertical position in front of the lens, and no difficulty will be found in producing perfect vignettes, working either way, from the light or against it. The following diagram illustrates the construction of the vignetter.



A suggestion is offered for vignetting, where a printer such as the Artura Printer is used. Make a shallow tray, about one-half inch deep, using a clear piece of glass for the bottom. Fill the tray to the depth of about one-fourth inch with the dark sand used by sign painters. Place the negative above the light on the printer and set the tray of sand on the negative. With a small brush the sand is brushed away from the part of the negative that is to be printed, the vignette being made very quickly and changes being made instantly by brushing the sand back again.

When the vignette is made, the tray is placed on the ground glass under the negative. The photographer using this method

of vignetting finds it very practical, saving him much time and trouble.



In making bromide enlargements, it is often necessary to hold back a certain portion of the print, owing to the shadows being too deep or undertimed. One of the most simple ways of doing this is suggested by an expert bromide worker as follows:

Glue a circle of opaque cardboard about four inches in diameter to a long strip of clear glass about two inches wide. The glass strip acts as a handle but casts no shadow, and the cardboard circle may in this way be held at the desired point between the lens and enlarging easel and moved back and forth to cover the desired area of enlargement that is to be held back in exposing.



If you are troubled with light coming under the dark-room door, nail a triangular strip of wood about an inch from bottom of door, strip being as long as door is wide. Tack a piece of cloth to the back edge of this strip, allowing it to touch the floor. As it is held away from the door, it will drag on the floor and effectually cut out all light without danger of catching when door is opened or closed.







FROM AN ARTURA IRIS PRINT

*By W. M. Stephenson  
Atlanta, Ga.*



## THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.

C. K. Co., Ltd.

THOSE old pictures of father and mother are very dear to you—priceless in fact.

Just bear in mind that your children would cherish just such pictures of you.

*Make the appointment to-day.*

THE  
PYRO STUDIO



FROM AN ARTURA IRIS PRINT

*By W. M. Stephenson  
Atlanta, Ga.*



# BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1912



Memphis, Tenn. . . . .	April 2, 3, 4
Atlanta, Ga. . . . .	April 9, 10, 11
New Orleans, La. . . . .	April 16, 17, 18
Dallas, Texas . . . . .	April 23, 24, 25
San Antonio, Texas . . . . .	April 30, May 1, 2
Phoenix, Ariz. . . . .	May 7, 8, 9
Los Angeles, Cal. . . . .	May 14, 15, 16
San Francisco, Cal. . . . .	May 21, 22, 23
Portland, Ore. . . . .	May 28, 29, 30
Seattle, Wash. . . . .	June 4, 5, 6
Spokane, Wash. . . . .	June 11, 12, 13





## The New Artura Printer

Substantially constructed on scientific principles—positive in its action—rapidly and easily manipulated.

The most practical and convenient device for printing Artura and other gaslight papers.

Made in two sizes, 11 x 14 and 20 x 24.

---

Canadian Kodak Co., Limited,

Toronto, Canada.

# CHEMICAL LOGIC

Your use of Kodak Tested Chemicals means to us, the most favorable chemical treatment of sensitive goods of our manufacture—to you, more perfect and satisfactory results.

Therefore, our interest in your final results is the reason for Kodak Tested Chemicals.

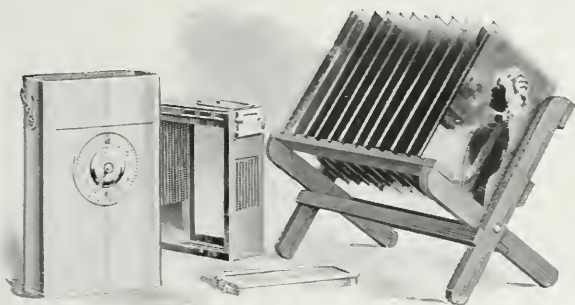
*They cost no more.*



Canadian Kodak Co., Limited,

Toronto, Canada.

*All Dealers.*



Not how good one negative is developed but how good all negatives are developed.

Uniform quality of negatives makes uniform quality of prints and by comparison tank developed negatives are more uniform—have better quality in every way than tray developed negatives. You also save time and money when you use

# The Eastman Plate Tank

---

Canadian Kodak Co., Limited  
Toronto, Canada

*All Dealers.*

SEND YOUR  
**RUSH ORDERS**

TO US WHERE PROMPT  
SERVICE IS PARAMOUNT

---

*All Canadian Card Co. Products:*

PAPERS,  
PLATES,  
CHEMICALS,  
SUNDRIES,

ALWAYS ON HAND.

---

*Sole Agents for Cooke Lenses.*

---

J. G. RAMSEY & CO., Limited,  
66 KING STREET, WEST,  
TORONTO.



TO produce a picture of the highest possible degree of artistic merit, the print should have an individuality distinguishing it from the more ordinary grades of work—a richness of tone and texture that will immediately appeal to your customer's sense of appreciation.

# EASTMAN

**ETCHING**  
**EB** **OR** **ES**  
**BLACK** **SEPIA**

# PLATINUM

Each has a soft etching tone not found in other papers.

---

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers.*

Every studio want can be  
supplied from our stock

---

Headquarters for all  
products of the  
Canadian Kodak Co., Limited.  
Canadian Card Co.

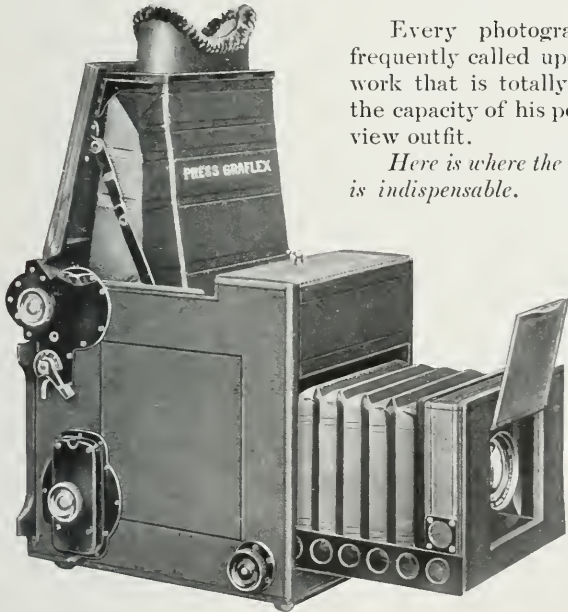
---

*Mail orders our specialty.*

---

The D. H. Hogg Co., Reg'd,  
Montreal, Canada.

# The Press Graflex



Every photographer is frequently called upon to do work that is totally beyond the capacity of his portrait or view outfit.

*Here is where the GRAFLEX is indispensable.*

The Graflex shows the image the size it will appear in the negative, up to the instant of exposure, right side up. The shutter on the Press Graflex will give any speed from "time" to  $\frac{1}{1500}$  of a second. With the Graflex you can make perfectly sharp negatives of moving objects on dark days or even indoors. There is no uncertainty with the Graflex. Send for book.

Canadian Kodak Co., Limited,  
Toronto, Canada.

## *The Duet Style*

For Sepia Tones and Black and White Prints, mounted solid.  
Cabinet and 4 x 6 Square Prints, Group Style.  
Colors: Light Grey and Artist's Brown.



The Duet is a rich, extra weight card, for the Group Photo, in either Cabinet or 4 x 6 Square. It has beveled edges with a plain plate sunk center; a neat and rich two-color design, tinted inside, which harmonizes beautifully with the color of the card. Do not overlook this style for your cabinet groups.

*Sample on receipt of three 1-cent stamps.*

DESIGNED AND MANUFACTURED BY

The Canadian Card Co., Toronto, Can.

## OUR POLICY

Our business was established on a quality basis. It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Our American and foreign factories are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities. The man with a new photographic idea turns to Rochester for a market just as he turns to Washington for his letters patent.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In our thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the-wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

E. K. Co.



FROM AN ARTURA IRIS PRINT

*By C. L. Lewis  
Toledo, Ohio*



# STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE · THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 4

MAY 1912

No. 3

**N**OW UNDER WAY  
MORE ABOUT OUR ADVERTISING CAMPAIGN TO INCREASE THE BUSINESS OF THE PROFESSIONAL PHOTOGRAPHER

The ink was hardly dry on our first orders to the magazines for the copy to be used in our National Professional Photography Advertising Campaign when we began to hear from it.

News of what we were doing slipped around. Photographers began to ask what our plan of campaign was and write us of their successes.

Secretary Tyree of the National Association saw our advertisement in Ainslee's before hearing of it from any other source. He cut out the page, chopped the two lines off the bottom, inserted the one word "Tyree" in the particular style of type that he uses for his advertising, and slapped it into the Raleigh paper.

He saw the point of what we were trying to do, acted on it and then wrote us that he liked the scheme. We appreciated his

letter of commendation, but we appreciated much more the fact that he *did something* to help make the scheme of value to his business.

The second in our series of advertisements is about The Boy, and is shown on page 5. It will run in the May numbers of American Magazine, McClure's, Munsey's, Review of Reviews, and World's Work for full pages, and for a quarter page in Collier's. The *Cosmopolitan* dated May, will contain — no, did contain — the same copy as that which we announced for the April magazines. (*Cosmopolitan* is going so fast a pace now-a-days that they issue it a month ahead of its date.)

This advertising is going to be successful because we have a real message. It isn't so much that we are using ten big magazines and two big weeklies. They help. But the real surety of success in this is that we have something to talk about, something that has *human interest* in it;

We believe our own story. Why, Mr. Photographer, four men out of five will blush for shame when asked (by anybody but a photographer) when last they had a picture taken for the family. Outside of your business and ours there's an honest need, for the happiness of many a family, of just the sort of advertising we are doing. People need to be reminded of their duty and persuaded that it's a pleasant, not a painful duty. You know and we know and the people themselves know that they ought to have more photographs. You and we must keep 'em thinking about it until their only relief is going to a studio (no, forget *your* studio) and having their pictures made.

Now. We have forgotten our competitors in this advertising. Some of 'em are going to sell goods to some of you on which pictures will be made as a result of our advertising—but we are willing to forget that—only we want *you* to forget your competitor. Just for a trial get out a series of advertisements suggesting the reasons why pictures should be made of this, that and the other member of the family. No, don't say you make 'em cheaper or better. Just say you make 'em or make 'em well—but no comparisons, please. Then in six months you'll tell us it's the best advertising you ever did.

Some people say there's psy-

chology in advertising—some say there's nothing but horse sense. Doesn't it sound more like "horse sense" to increase the number of pictures taken rather than fight with your neighbor as to who shall take 'em?

But above all, don't expect results too quickly. There's been more foolish buncombe published about the Power of Printer's Ink than about most anything we know of. Printer's ink works—not with the explosive power of gasoline, but more as the sun's rays work—slowly, surely. It depends on cumulative effect.

We don't want you to buy a full page in your newspaper to try out our plan. We fear it wouldn't pay you—not now. Advertising, successful advertising, isn't a hundred yard dash—it's a Marathon. You've got to go distance to win. If you start too fast you can't hold out. The sprint must come at the finish, not at the start.

Interesting copy, attention to detail of make-up and position, regular insertions and *change of copy with every issue*—these are more important than the mere size of your advertisement.

How much our advertising does for you depends mostly on what you do to take advantage of it—and remember: Advertising is a Marathon—not a hundred yard dash.





That boy of yours—it seems like yesterday that mother mourned the transition from skirts to trousers—his rocking horse will soon give way to the baseball and the pigskin.

He's developing, changing every day, and you haven't had his picture taken in more than a year—yes, it's *two* years last Christmas.

*There's a photographer in your town.*  
Eastman Kodak Company, Rochester, N. Y.

pared and sent out to the press is by tender-feet who have gone near  
 distant. Stewart, Va., the count-  
 seat of Patrick county, is not so very

Those old Daguerreotypes of grand-  
 father and grandmother and Aunt  
 Mary and then the quaint pictures of  
 father and mother taken just after the  
 war—money couldn't buy them from  
 YOU.

Are you forgetful of the fact that future  
 generations would cherish just such  
 pictures of you?

TYREE

The way Secretary Tyree of the National Photographers' Association connected our National Advertising with his studio. You can do the same thing to make this advertising of value to you in your business.



## EASTMAN HOME-PORTRAIT OUTFIT AND HOME PORTRAITURE

The constantly increasing demand for more suitable apparatus, to be used in professional home-portrait work, is responsible for the introduction of the Eastman Home-Portrait Outfit. Men who knew the necessary essentials of

such apparatus, took upon themselves the task of designing and making a camera that would meet the requirements of the photographer who is called upon to make portraits in the home.

They have met with the obsta-

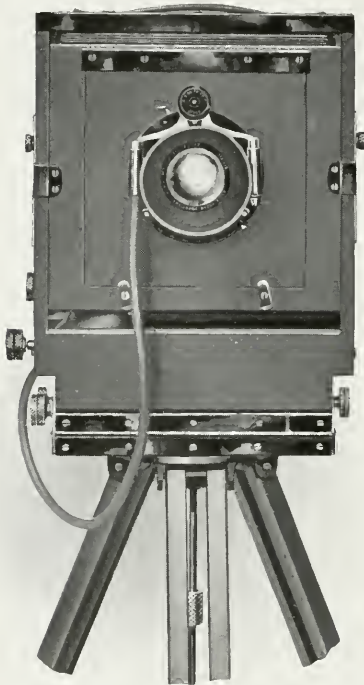


Fig. 1—Front View of Camera and Tripod.

cles every photographer meets with in home-portrait work, and these obstacles have been overcome. A practical camera and outfit for the practical photographer is the result. One which is so complete that when the plate holders are loaded, everything is provided for the photographer to step into a home and make portraits.

A Home-Portrait Outfit first of all must be compact; this outfit is readily carried in the two small

cases. In these two cases are carried, the camera, nine plate holders, lens and shutter, lens hood, tripod, background and background carrier, reflecting screen with carrier and headcloth.

The camera, tripod, and poles for reflector and background carrier are made of cherry, wax finished, while all metal parts of the outfit are copper oxidized. The camera has large square black leather bellows and a large front board which will accommodate any size lens. The camera bed is tilted by a rack and pinion, the

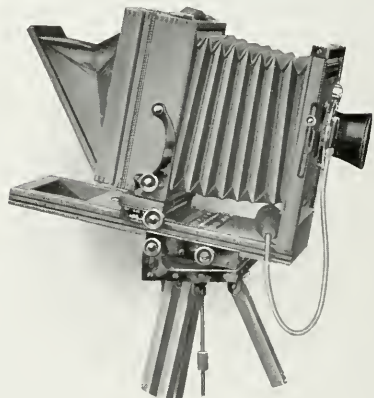


Fig. 2—Showing tilting bed.

camera back is reversible and is fitted with a focusing mirror. This focusing mirror is a very convenient device and is of particular advantage for home portrait work. The mirror sets at the proper angle to reflect the entire image as seen on the ground glass, *the image being right side up*. The usual height of the camera neces-

sary for home-portrait work makes focusing with a head-cloth very awkward, while with the focusing mirror, one may look in the opening of the leather hood without stooping, see the image, and focus in a more dignified manner without having to use a head-cloth.

The focusing device folds up and may be slipped out of its groove as readily as a plate holder is drawn out, when it is desired to use the ground glass alone, or it may be partially raised for a look on the ground glass and



Fig. 3—Tilting bed reversed.

dropped back into place again. There is practically never any top light in the average home to interfere with the use of this device and the image may always be seen at a glance as clearly as though a head-cloth were being used.

It is not necessary to speak at length regarding the popular Zeiss Anastigmats. The No. 6



Fig. 4—Tripod with camera attached.

Eastman Zeiss Anastigmat furnished with this outfit is of 10-inch focus, works at  $f:6.3$ , and will cover the plate perfectly at the full opening. In fact, it will cover a  $6\frac{1}{2} \times 8\frac{1}{2}$  plate. The shutter is an automatic double valve type having a lever to open the wings for focusing, and is finished in black. Bulb and six feet of tubing is furnished with shutter. There is also a black velvet-lined sole leather hood for the lens.

The tripod has an aluminum top and sliding legs, which are tipped with rubber. Stays run

from each leg to a rod in the center, which is a continuation of the tripod screw. These stays keep the legs rigid, so the entire tripod may be picked up and moved about without collapsing. In folding, the tripod closes up like an umbrella, with the stays in the center.

The background is out of the ordinary, being made of a special imported willow cloth of excellent design and color for photographing. The material is very rich in appearance and folds into a very small space. The background is 7 ft. long by 8 ft. wide, and when hung on pole in folds, is 5 ft. 6 in. wide. The background pole is in three sections and is attached to an Eastman Background Carrier, the background being attached to the pole by a series of brass rings. The ground hangs in graceful folds like a piece of rich drapery, or may be stretched tight by fastening the rings into the grooves at either end of the pole.

The reflector is made of white opaque Holland shade cloth, and will reflect the maximum amount of light. It is mounted on a pole and hung on a stand similar to the background carrier, but there is a rod attached to carrier which holds the reflector at any desired angle. The reflector and background carriers have cloth bags with which they may be covered when folded.

The carrying cases are made of

brown Spanish Rutan, which is water-proof and very closely resembles alligator skin. The camera case is provided with a strap which runs under the holders and permits of their being instantly drawn out. There are nine holders finished in cherry, and an extra front board for the camera. The holders are similar to the Universal and are easy to load and unload. The outfit includes a 40 x 48-inch head-cloth of an Italian fabric, which may be used to cover the lower half of a window when making home-portraits, or as a head-cloth when making exterior views.

A word will not be amiss as to the working of the camera itself. As will be seen by the illustration (Fig. 3), the binding nut on the bed may be loosened and the camera slid off the bed and reversed. This places the tilting device at the front of the camera, and with the front board raised, we practically have a skyscraper camera. For most view work, it is advisable to remove the focusing mirror and use the head-cloth. The camera has all the movements of the ordinary view camera and may be readily used for such work.

In the making of portraits in the home, it is necessary, first of all, to forget many of the things that have been learned in the studio. The demand for home portraits has not been created by the desire to have pictures similar



FROM AN ARTURA IRIS PRINT

*By C. L. Lewis  
Toledo, Ohio*



to those made in the studio: it is not a matter of convenience that makes home portraits, popular, so much as the desire to have pictures that are different—that are free from the evidence of stereotyped posing and lighting. It is the desire for more naturalness and less artificiality. If an accessory is introduced, it only tends to make the picture more natural, for it is a part of the home, and it is in this home that a woman or her children are always seen at their best.

So much for the cause of the growing popularity of Home-Portraiture; now for the methods of making these pictures. It must be remembered that the average portrait lens is of too long a focus for home portraits, while there is also the danger of using a lens of too short focus. We equip our outfit with lens of ten-inch focus, which is a compromise between a long and short focus lens.

This lens *should not be stopped down*, as a small opening will make the negative too wiry. The full aperture of  $f:6.3$  will give a soft negative with plenty of detail, and the exposures need not be more than a second or two if the matter of lighting is properly handled. Faster lenses may be used, but as a rule they are stopped down to approximately the above opening and are no faster than the lens we furnish.

If you have worked on the theory that the proper way to

balance your lighting is to screen down the light until the highlight balances with the shadow, you have worked right for effects under the skylight in your studio, but you must forget this rule if you would make a success of home-portraiture. This rule will not apply here, for the volume of light is too small, and the time of exposure would be too great.

You must bring the shadow up to where it will balance with the highlight, and by so doing, retain all the strength of the small volume of light you are working with. Here again you must forget some of the things you have learned in the studio. You can not work with a reflector eight or ten feet from your subject; you must work up close and with a reflector which reflects practically all the light which falls on it. The reflector we furnish is so opaque that it reflects most of the light, rather than absorbing it, and is made small enough so that the light may be placed exactly where it is wanted.

It must be remembered that in making home portraits, the light most often used is that from a single window. The head-cloth we furnish is long enough to be used as a screen for the lower half of the window and may be quickly placed in position with a thumb tack at the outer edge of the window casing. This will allow the light to fall at the proper angle for a bust portrait,





FROM AN ARTURA IRIS PRINT

*By C. L. Lewis*  
*Toledo, Ohio*



if the subject is properly placed. If you will note the diagram we have made and follow the suggestions we offer, these methods having been used by some of the most successful home-portrait workers, you will find the results obtained are excellent, though the method may seem a radical departure from some of your fixed studio ideas.

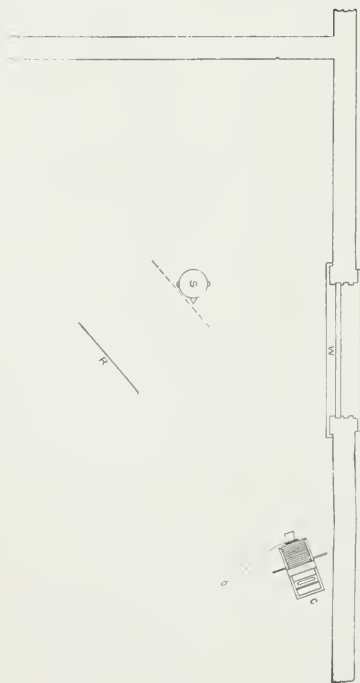
Place the subject on a line with the side of the window which is the greatest distance from the camera, and as far from the light as the width of the

window. This gives you the light at the proper angle, but in such concentrated form that the contrasts are very strong. The balancing of contrasts is secured by the proper use of the reflecting screen, which should be parallel with a line drawn from the ear to the nose of the subject (see diagram), and at a distance of about thirty inches. These rules must, of course, be varied to suit the conditions, but will be found applicable to most conditions.

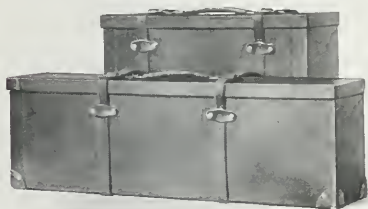
Bust portraits or three-quarter figures are most natural for home portraits, because the eye does not cover the entire figure, as we are accustomed to seeing our friends at close range in the home. Of course this rule does not apply to children and need not apply to adults, but is offered merely as a suggestion.

The fact that the Eastman Home Portrait camera is also adapted to exterior work must not be lost sight of, and that the outfit is furnished as a whole at the price given below.

Eastman Home Portrait Outfit, complete, including 5x7 Home Portrait camera, camera carrying case, extra front board and nine plate holders, Eastman Zeiss Anastigmat lens, No. 6, Home Portrait shutter, lens hood, Home Portrait tripod, Home Portrait background and background carrier, Home Portrait reflector and 40x48 inch head-cloth, carrying case for tripod, background,



background carrier and reflector,  
\$140.00.



Complete Outfit, including everything necessary for the making of home portraits, except plates, packed in two neat cases ready for business.



## RURAL REFLECTIONS

BY THE OFFICE BOY.

Me an' the Boss is goin' to farmin'.

Leastways the Boss haz got a farm, an' I spoze I gotta understudy him same az I hav' in the pitcher making gain.

You see a yere or so ago when the Boss got to maikin' munney he bot a plais an' 2 hens an' a dog.

Hiz wife took so mutch time in tryin' to maik the hens lay an' keepin' the dog from chaisen em when they did wanta lay that the Boss had to get a made to help with the work, an' then he had to hire a man to work in the yard an' kepe the made kompany hoame frum church on Sunday nites. Then they wuzzent allways enuff work to kepe the man bizzy, so the Boss bot a teme an' a cow, an' then the

plais wuzzent big enuff so now he's bot a farm.

The Boss aint took to warein' overalls an' top boots yet, but he's allways talkin' to the fellers wot koms in about subsoilin' an' Rode Island Reds (I got a kid brother they call Red, but he aint got nothin' 2 do with farm-in',) an' showin' the planz of his new hen hous' for the 2 hens—maybe he's bot moar.

The Boss says he don' 'xpect 2 maik no money outen the farm, but that he duz hoap the in-kreese in the price of the land will even up on wot it kosts him to be a farmer.

The Boss says it's a wize guy that kan kepe even with hiz luxuries.

I asts the Boss wuz he a goin' to open a branch farm same as he did the branch studio, an' he side an' says, Nope, even Alexander the Grate had hiz limitations.

I looked Alexander up in the Boss' cyclopedy, an' it said, Alexander dide bekus he didnen hav' no moar worlds to konker, so I guess the Boss ment that he wuz goin' to bee pritty bizzy az it wuz.

The Boss says 2 be happy you gotta be bizzy to the limit, but if you try to do moar somethin' goin' to bust, sometimes it's you, an' sometimes it's your bank akkount an' sometimes boath. Now that me an' the Boss haz got the spring plowin' done, an'



FROM AN ARTURA IRIS PRINT

*By C. L. Lewis  
Toledo, Ohio*





FROM AN ARTURA IRIS PRINT

*By C. L. Lewis  
Toledo, Ohio*



the otes pruned, or wot ever it iz you prune, we are goin' after the pitcher bizness strong.

Sum weeks ago the Boss kame in wavin' a magazeen, and for onct he didn' hav' no time to talk farm, an' he shows us the ad. of the Eastman folks tellin' all the peepul they o't to hav' their pitchers took.

Then he grabbed the phone so hard he mos' pulled it out by the roots, an' called up the feller at the nooz paper offis, an' they wuz writin' ads an maikin' planz mos' all day.

The Boss says the knowin' ones grab the prosperity rope when it's swingin' their way.

The Boss says that when he wuz a kid he wuz allways cloas too the front when they opened up the big tent, an' that he'll be gill blinged if he's goin' to be behin' when the bigges' show he ever had a chanet to get in on is komin' along.

Well, amynhow, me an' the Boss iz sum bizzy, we're havin' everythin' painted an' papered up slick and elene, so we'll shure be redly, jus' the minnit the advertisin' vacksimation takes.

I watched the paper hangin' feller worke, an' he don' it just as eezy, an' he give me sum paper that wuz lef' over, an' I tride to paper ma's sittin' room while ma wuz gone to prayer meetin'. 'Twuzent so eezy as it looked, an' I'm stayin' out to the farm for a few daiz.

The Boss says menny a feller's maid the mistaik ov thinkin' the other feller's job wuz a cinch.

Maybe that's the reezon the Boss haz got a rele farmer 2 do the plowin', and the vegetabel manikurin'.

I ast the Boss wot wuz the differens betwene a farmer an' a agriculturist, an' he says the farmer spends hiz munney in the city, and vicey versey.

The Boss says every man o't to have a hobby to ride, but it's bes' to selec' one that won't throw you.



## OUR ILLUSTRATIONS

There's a man in Toledo who is a good photographer, and a good business man. You may have met him at a convention, for he is always there, but Toledo is his town, or rather, a part of it is, and he is gradually doing his best to annex the balance of it.

Toledo is a good town and there are other good photographers there, but we can't tell of all of them at once, so we will just confine ourselves to Mr. C. L. Lewis and his place of business. It is a place of business, first of all, and we are sorry we are unable to show more illustrations of the convenient arrangements of the remodeled studio. Mr. Lewis says: "The



Operating Room of the C. L. Lewis Studio.

studio has been all torn up and when we got through, our work was crowding us and I have been unable to get the place photographed." We are willing to wager that he has taken good care of his customers, however.

The Lewis Studio has a width of two store fronts on the ground floor, with about double the space on the second floor. There are two operating rooms, one with a straight light, shown in our illustration, and another with a hip light. Good use is made of the Aristo Lamp for negative making when daylight is gone, and Mr. Lewis states that he has made 8 x 10 negatives at

midnight in four seconds, that cannot be told from daylight negatives.

The operating room shown in our illustration is an example of good taste in furnishing, characteristic of this studio.

Service is a hobby with Mr. Lewis, and this service, coupled with his ability as an operator, is, in a great part, responsible for the growth of his business. Mr. Lewis employs a stenographer, receptionist, finisher, printer, retoucher, artist, assistant operator and a maid to serve his lady customers. Our illustrations are characteristic examples of Mr. Lewis' work.



## PRACTICAL SUGGESTIONS

IDEAS THAT HAVE BEEN TRIED  
BY PHOTOGRAPHERS AND  
FOUND TO BE USEFUL

A photographer gives the following suggestion for lowering the tone of white draperies.

A frame of cardboard, such as was suggested in April *STUDIO LIGHT* for white vignettes, is covered with black veiling or bobinette instead of tracing cloth. Several thicknesses of the material may be used, the first coming to the top of the frame; the second, one inch from the top; the third, two inches from the top, and so on.

This frame is then placed in front of the lens in the same position as the vignetter.

The light will be materially reduced where it passes through this screen and the white draperies will be blended down into as low a tone as desired, depending on the number of thicknesses of the material used. The mesh should be about coarse enough to allow an ordinary pencil to pass through the openings.



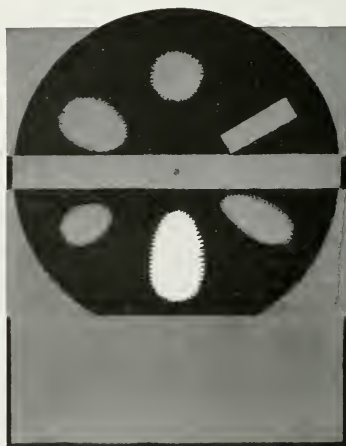
We have received a suggestion for a very convenient vignetting device to be used in making enlargements where dodging or vignetting is necessary.

The various shaped openings used most in vignetting or print-

ing-in, are made in a round piece of black cardboard. This in turn is attached to a large square of card by placing a narrow strip across the center with a tack or letter fastener through the center, the edges being held down by fastening the narrow strip at each end with gum paper.

The circle of black cardboard may now be turned so that any one of the openings may be brought in front of an opening which has previously been made in the square cardboard. Another strip of cardboard may be bound across one end to hold the circular vignetter in contact with its cardboard support.

The advantage of this device is in having half a dozen vignettes in one instead of separate pieces of cardboard, which are easily misplaced or lost.







FROM AN ARTURA IRIS PRINT

*By C. L. Lewis  
Toledo, Ohio*



## THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage: we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.



THE girl's or the boy's graduation—the June wedding—these are happy events which mark epochs in the lives of the young people. Surely such important events are worth a picture.

—  
*Make the appointment to-day.*  
—

THE  
PYRO STUDIO



FROM AN ARTURA IRIS PRINT

*By C. L. Lewis  
Toledo, Ohio*



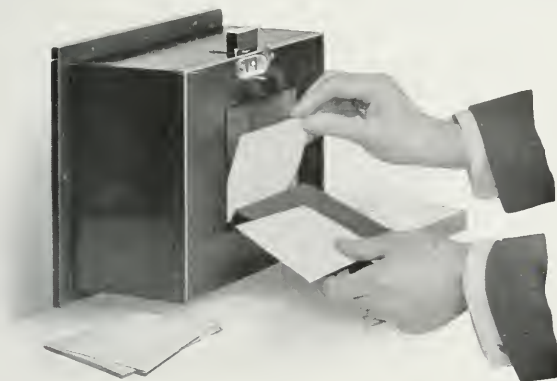
# BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1912



Phoenix, Ariz. . . . .	May 7, 8, 9
Los Angeles, Cal. . . . .	May 14, 15, 16
San Francisco, Cal. . . . .	May 21, 22, 23
Portland, Ore. . . . .	May 28, 29, 30
Seattle, Wash. . . . .	June 4, 5, 6
Spokane, Wash. . . . .	June 11, 12, 13
Salt Lake City, Utah . . . . .	June 18, 19, 20
Denver, Colo. . . . .	June 25, 26, 27
Wichita, Kans. . . . .	July 9, 10, 11
Omaha, Neb. . . . .	July 16, 17, 18



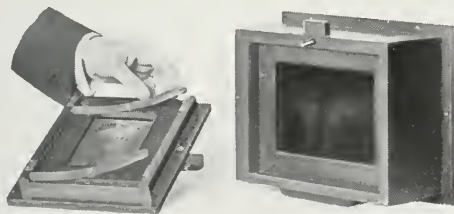
SPEED, SIMPLICITY AND ECONOMY



Printer in Operation

## The R. O. C. Post Card Printer

It does the work of more expensive machines and does it as well. The automatic shutter allows one to make exposures as fast as it is possible to open and close the hinged front. Is used with artificial or daylight. Accommodates prints up to cabinet size.



Showing Front Removed for Changing Negative

R. O. C. Post Card Printer, \$7.50

**EASTMAN KODAK COMPANY.**

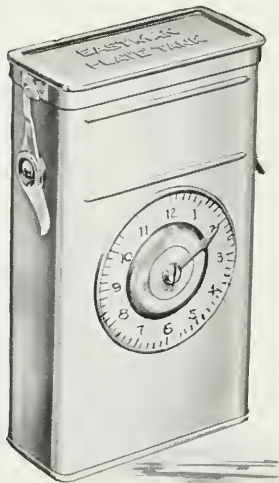
*All Dealers.*

ROCHESTER, N. Y.

Negatives with the greatest range of tone value are secured by developing in

# The Eastman Plate Tank

As a picture is made up of lights and shadows, so is the roundness of the picture secured by preserving the gradations or halftones between the highlights and shadows.

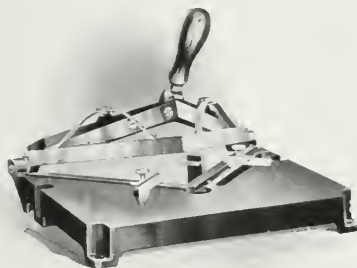


Tank developed negatives have more halftones, more roundness, because they are free from the degrading influence of fog. Tank developing is most convenient and economical—the results most certain.

---

THE EASTMAN KODAK  
COMPANY,  
ROCHESTER, N. Y.

SAVE TIME—BE ACCURATE



## The Eastman Mask Cutter No. 2

Cuts masks, with clean corners and edges, up to 8 x 10 inches.  
Easy to operate.

Eastman Mask Cutter No. 2 . . . \$10.00

A STUDIO NECESSITY



## Eastman Soda Scale

Weighs your sodas accurately. Capacity, four pounds.  
The price is moderate.

Eastman Soda Scale . . . . . \$6.00

Eastman Kodak Company, Rochester, N. Y.



## *A New Developing Agent*

ROYLON used with hydrochinon makes a vigorous developer—one not easily exhausted.

ROYLON is specially recommended to those who are subject to the irritating effects of other developers. It will produce equally good prints and in most cases with no ill effects to the user.

### THE PRICE

1 ounce bottle . . . . .	\$ .60
$\frac{1}{4}$ pound " . . . . .	2.25
$\frac{1}{2}$ " " . . . . .	4.25
1 " " . . . . .	8.00

EASTMAN KODAK COMPANY.

ROCHESTER, N. Y.



When you look for a method of increasing your profits, you must look also for a method of increasing the quality of the finished product.

# EASTMAN

**ETCHING**  
**EB** **OR** **ES**  
**BLACK** **SEPIA**

# PLATINUM

Each bears the distinguishing mark of quality.

---

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers.*



This is the mark of approval of our chemical experts and will be found on every container of Eastman Tested Chemicals.

It is the mark of extreme care—the indication of our interest in your final results.

*E. K. Tested Chemicals cost you no more.*

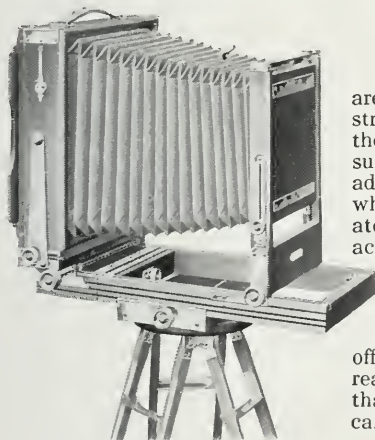
EASTMAN KODAK COMPANY.

ROCHESTER, N. Y.

*All Dealers.*

# Century View Cameras

The first choice of the successful  
View Photographer



## CENTURY View Cameras

are made to stand the strenuous usage to which the outdoor operator subjects his outfit. The adjustments are located where they can be operated quickly, easily and accurately.

Beautifully finished, solidly constructed and reasonable in price, the CENTURY offers more and better reasons for its selection than any other view camera.

### PRICES:

Including one double plate holder, and carrying case with space to hold six plate holders, tripod and camera.

		Length of Bellows	Lens Board	Price
Century View Camera No. 1,	5 x 7,	22 in	3½ x 3½ in.	\$21.00
" " "	No. 2,	5 x 7,	4 x 4 "	24.00
" " "	No. 1,	6½ x 8½,	4½ x 4½ "	22.00
" " "	No. 2,	6½ x 8½,	4½ x 4½ "	26.00
" " "	No. 1,	8 x 10,	4½ x 4½ "	25.00
" " "	No. 2,	8 x 10,	5½ x 5½ "	30.00
" " "	No. 1*	11 x 14,	6½ x 6½ "	40.00

\*Case holds camera and one double plate holder,

## CENTURY CAMERA DIVISION

EASTMAN KODAK CO.

ROCHESTER, N. Y.

WHAT WAS IT LITTLE WILLIE SAID

?

IT PAYS TO ADVERTISE

Our friend Bill Jones went even farther and said: "ADVERTISE OR GET OFF THE EARTH." Of course, he exaggerated, but if you would get a

Reception and Solicitor's Album



Make up with specimens of your latest portraits in our latest 1912 designs and keep them moving for inspection into the homes of prominent people in your city, you will find that the little trouble and \$3.50 for the Album *will be the best investment you ever made.*

Look on page 10 of our 1912 Catalogue—we have doped up the whole scheme and have told you all about the **RECEPTION AND SOLICITOR'S ALBUM.**

DESIGNED AND MANUFACTURED BY

**TAPRELL, LOOMIS & COMPANY**

CHICAGO, U. S. A.

*The Leading Card Novelty House of America.*

## OUR POLICY

Our business was established on a quality basis.

It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Kodak factories in Europe and America are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the-wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

C. K. Co., LTD.



OFFICERS OF THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

Secretary  
MANLY W. TYREE

Second Vice-President  
WILL H. TOWLES

President  
BEN LARRIMER

First Vice-President  
CHAS. F. TOWNSEND

Treasurer  
L. A. DOZER

# STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE · THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 4

JUNE 1912

No. 4

## ABOUT FATHER

"Why is there so little money spent on photographs while such fabulous sums are spent on automobiles, pianos and graphophones every year in this country? You will find the answer in the advertising pages of any national popular magazine."

The above is the concluding paragraph of an article in *Wilson's* for April, wherein an extensive review is made of our plan to help the professional photographic business by magazine advertising.

*Wilson's* has hit the keynote. The photographic portraiture business has not been what it should have been because it has not had proper publicity. But from now on it is going to have.

Fortunately we have been advertisers long enough so that we appreciate the cumulative effect of advertising. We know that immediate effect is not to be expected. It takes time as well as money to make an impression on

the public mind. Knowing these things, we are not looking for the impossible. We have started on a long fight—but already we are beginning to get help. The photographers are advertising—many of them individually, some of them in groups. On page 6 we reproduce an advertisement run in a daily paper by the members of the local section of Pennsylvania photographers in Erie. Whether or not they make an extra sitting as a direct result of that advertisement, they have made a good start. It's educational, will make people think—in time such a campaign will bring the business, because these photographers are not fighting among themselves for what business already exists, but *are advertising to create new business*. They are willing to let somebody else get some benefit from this publicity. Commenting on this very phase of our campaign, *Printers' Ink* had this to say:

"The advertiser of the old school would certainly look at this cam-

paign as a piece of foolishness without parallel. Spending money for big space in the magazines, only to advertise the business of somebody else who may not use Eastman supplies at all!

"But the campaign is well founded, in spite of the old school, and is in line with the newer conception of service as the best road to profit."

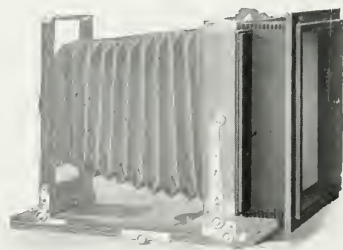
Our June advertising will be interesting. It's a talk to and about "Father." Really he, of all the family, is the most careless about having his picture taken. He needs to be taken in hand—followed up by the photographers after we have reminded him of his thoughtlessness. (See page 5.) This advertisement will appear in *June Century*, *Ainslee's*, *Everybody's*, *Harpers'* and in July *Cosmopolitan* for full pages and for a quarter page in the *Saturday Evening Post* of June 1st. The total circulation of these mediums is more than four million copies for the one issue. It will remind many million people about father's carelessness in the matter of that photograph and of the fact that "There is a photographer in your town."

Co-operation on your part ought to help your business.



## THE R. O. C. ENLARGING BACK

The R. O. C. Enlarging Back is a very convenient device for transforming the regular view camera into an enlarging camera. It takes the place of the camera back and is fitted to the camera in the same way, instantly adapting it to the making of enlargements either by artificial or daylight. The back is similar in construction to the back of the Graphic Enlarging Camera, is fitted with ground glasses for diffusing, full set of kits and is made in two sizes to fit the  $6\frac{1}{2} \times 8\frac{1}{2}$  and  $8 \times 10$  Empire State and Premo View Cameras. Adapters to fit R. O. C. and Century View Cameras supplied without extra charge.



Showing Back attached to View Camera.

*If you make enlargements, the information in the advertisement on page 30 may be just the information you have been looking for.*



Father really ought to have his picture taken—he hasn't had a photograph since that funny looking one in the cut-away coat that he was married in. ('Twas a noon wedding, you know.)

Yes, mother says 'twas a good one of him as he looked *then*, but really, for the sake of the family, there should be one of him as he looks *now*.

*There's a photographer in your town.*  
Eastman Kodak Company, Rochester, N. Y.

Those old Daguerreotypes of grandfather and grandmother and Aunt Mary and then the quaint pictures of father and mother taken just after the war—money couldn't buy them from you.

Are you forgetful of the fact that future generations would cherish just such pictures of you.

## There Are Photographers In Your Town

The following are section members of the "Professional Photographers' Society of Pennsylvania": D. A. Lowe, Evan D. Evans, G. A. McDannell, L. C. Schauble, Clyde B. McDannell.

**BOYS AND GIRLS THE SKATES ARE HERE**

**CREAM**

men  
Use  
er c  
N  
phui  
PAR  
IAN  
burr  
bottl

DE

OPEI

FE

MO

BA

SE

SP

Att  
ple o  
splen  
which  
erosit

The  
at 6  
2, wit  
ins  
of bo  
buildi  
hundr

A  
above  
will t  
were  
Every  
camp  
table  
in a  
Th

AN EXAMPLE OF CREATIVE ADVERTISING BY THE GET-TOGETHER  
SORT OF PHOTOGRAPHERS.

*The Eastman School*  
*of*  
*Professional*  
*Photography*

*will hold a session in*

*Winnipeg, Manitoba*  
*July 23, 24 and 25*

---

Every photographer from  
the lakes to the mountains  
should take a holiday and  
attend the School.

## PHOTOGRAPHERS' ASSOCIATION OF CANADA

The Photographers' Association of Canada will hold their Annual Convention on July 9th, 10th and 11th in the Camera Club Rooms, 2 Gould street, Toronto. This year's convention promises to surpass all previous conventions in the matter of exhibits and instruction. Mr. J. W. Beatty will give another talk this year on Composition and no one should miss it. Mr. J. E. Mock of Rochester will be with us and will give us a talk on "Pictorial Photography," viz., "For the Dollar." This is a treat for the photographers and will be given on Wednesday, July 10th. There will be demonstrations each day on the different brands of plates and paper, so that every photographer will be able to get a great many new ideas on the uses of same.

There will be the annual good-fellowship dinner, which will be held Wednesday evening, July 10th; a good musical entertainment is being arranged, then there will be a big wind-up on Thursday afternoon and evening by the manufacturers and dealers, details of which will be announced at the opening of the convention.

Every photographer is supposed to have at least half a dozen portraits neatly framed for

the exhibit, which will be retained for the Canadian National Exhibition held the first of September. These portraits should be forwarded to T. J. Leatherdale, 350 Yonge St., "prepaid," so that every portrait will be hanging when the convention opens, and by the way, the President intends opening the convention at 10 o'clock *sharp* on the morning of the 9th, and every number will be started on the minute without any exception. Programmes and announcements of the different demonstrations will be given out at the opening of the convention.

Now Mrs., Miss and Mr. Photographer, this is your convention, put your shoulder to the wheel, send your dues to Walt Dickson, 238 Queen St. E., Toronto, to-day, then come and bring your wife, husband or employee on the opening day and stay to the finish, that it will pay you is the opinion of your President.

T. J. LEATHERDALE.



*The advertisement on page 22 will bring you business if properly used.*

*We furnish the cut to you at cost. Read the conditions.*



FROM AN ARTURA IRIS PRINT

*By the Larrimer Art Shop  
Marion, Ind.*



# PHILADELPHIA HOTEL RATES

The following rates have been secured from Philadelphia hotels by the local committee for the National Convention to be held during the week of July 22, 1912. These are the minimum rates, other accommodations may be had at a slight advance.

For convenience, the hotels have been located from the various railroad terminals and the Convention or Horticultural Hall at Broad below Locust. Abbreviations have been used so as to facilitate matters. For example: Continental Hotel is located at 9th and Chestnut Sts., seven blocks east from Convention Hall (7eC) which is at Broad below Locust St., seven blocks east from Broad Street Station (7eB) and four blocks east from the Reading Terminal, Twelfth and Market Streets (4eT).

C means Convention Hall; B means Broad Street Station; T means Reading Terminal; Letters n, s, e, w, mean north, south east or west from Convention Hall. Figures denote the number of blocks from Convention Hall, Broad and Locust.

	SINGLE ROOM		DOUBLE ROOM FOR TWO	
	Without Bath	With Bath	Without Bath	With Bath
HOTEL WALTON (HEADQUARTERS,) Broad and Locust. Opposite Convention Hall; 3sB, 4 $\frac{1}{2}$ swT . . . . .	\$1.50	\$2.50	\$3.00	\$4.00
ALDINE, 1914 Chestnut Street, 7wC, 5wbB, 8wT	2.00	3.00	3.00	4.00
BELLEVUE-STRAFORD, Broad and Walnut Sts., 1nB, 2sB, 4swT . . . . .	2.50	3.50	3.50	4.50
BINGHAM HOUSE, Eleventh and Market Sts., 6nC, 3eB, 1eT . . . . .	1.50	2.50	2.50	4.00
BRILL'S HOTEL, 111 S. 10th Street, 5eC, 6eB, 4eT . . . . .	1.00	2.00	2.00	2.50
COLONNADE HOTEL, 15th and Chestnut Sts., 3nwC, 1sB, 4wT . . . . .	1.50	2.00	3.00	4.00
CONTINENTAL HOTEL, 9th and Chestnut Sts., 7eC, 7eB, 4eT . . . . .	1.50	2.50	2.50	4.00
DOONER'S HOTEL, STAG, 10th above Chestnut St., 6eC, 5eB, 2eT . . . . .	1.00	1.50	1.50	2.50
GREEN'S HOTEL, 8th and Chestnut Sts., 8eC, 8eB, 5eT . . . . .	1.00	2.00	1.50	3.00
HANOVER HOTEL, 12th and Arch Sts., 6nC, 3eB, 1nT . . . . .	1.00	1.50	2.00	2.50
HOTEL COLUMBIA, Broad above Arch, 4nC, 1neB, 3wT . . . . .	1.00		1.50	
HOTEL FORREST, 107 S. Thirteenth St., 3eC, 3seB, 2swT . . . . .			2.00	2.50
HOTEL IRVING, 915 Walnut St., 5eC, 7eB, 4seT	1.00	2.50	2.00	3.00
HOTEL JAMISON, 1407 Filbert St., 3nC, $\frac{1}{2}$ eB, 2 $\frac{1}{2}$ wT . . . . .	1.00			
American Plan, \$2.50 per day.				
HOTEL RODMAN, 800 North Broad St., 11nC, 8nB, 8nT . . . . .			1.50	3.00
HOTEL ST. FRANCIS, 1217 Walnut St., 2eC, 4seB, 2sT . . . . .	1.00	2.00	1.50	2.50



FROM AN ARTURA IRIS PRINT

*By the Larrimer Art Shop  
Marion, Ind.*



	SINGLE ROOM		DOUBLE ROOM FOR TWO	
	Without Bath	With Bath	Without Bath	With Bath
HOTEL STENTON, Broad and Spruce Sts., opposite Convention Hall, 3sB, 5sT . . . . .	\$1.50	\$2.50	\$2.50	\$4.00
HOTEL WINDSOR, 1217 Filbert St., 4nC, 3eB, 1wT . . . . .	1.00	2.00	2.00	3.00
American Plan, \$2.50 per day, each person.				
KEYSTONE HOTEL, 1524 Market Street, 4nwC, opposite B, 3wT . . . . .	.75	1.50	1.50	3.00
LORRAIN, Broad and Fairmount Ave., 9nC, 7nB, 7nwT . . . . .			2.50	3.00
MAJESTIC, Broad and Girard Ave., 12nC, 10nB, 10nwT . . . . .		3.00	*	
Special rate of \$3.50 per day, room with bath for each person, including meals.				
ST. JAMES, Thirteenth and Walnut St., 2eC, 4seB, 3sT . . . . .	2.00	3.00	3.00	4.00
WINDERMERE HOTEL, Broad and Locust Sts., ½nC, 3sB, 4½swT . . . . .	1.50	2.50	2.00	4.00
ZEISSE'S HOTEL, 822 Walnut St., 6eC, 7seB, 5seT . . . . .	1.00		1.50	

\* 1.50 each, two or more in room.

Write the hotel direct for reservations. Applications for reservations should be made at once to insure your hotel accommodations.



## UNDER THE BIG TENT

BY THE OFFICE BOY

Me an' the Boss wuz 2 the cirkus the other nite.

The Boss said he new the only way to kepe me on the job durin' the day wuz to promis' to taik me at nite.

We went in 2 the side show first an' we saw the tatoood man. He had pitchers an' things awl over him, jus' like the eester eggs Ma used to maik by rappin' a piece of kalico aroun' the egg befoar boilin' it.

I ast the Boss did he think the man got his pitchers on him that way, an' he said, he hoaped so.

The Boss says that there's lots of fellars so eeger to get befoar

the publik that they'd even stan' for tatooin, if it didnt hert so mutch.

They awlso had a 2 headed calf, only he wuz stuffed. I ast the Boss did he think 2 heds wuz mutch advantage, an' he sed "nope," an' that erly in hiz kareer he had seen mornins' when carin' for one hed wuz a big kontrakt.

The Boss says that kepin' 2 eyes an' 2 ears open an' 1 mouth shut is about awl the average person kan tackel successfully.

After the side show we went in 2 the menagerie in the big tent, they wuz awl kinds of animals in there.

The lion he wuz roarin' some-





REPRODUCED FROM NEGATIVE ON WRATTEN & WAINWRIGHT PANCHROMATIC PLATE

thin' awful, an' the show man sed he wuz the King of bestes.

The Boss says that you kant sometimes tel' by the amount of noize that's bein' maid, an' that if it kom to a show down he'd plaice a few kopecks on the tigger who wuzzent sayin' nothin'.

In a nother kage they had a laffin hyeeny, and I asts the Boss wot wuz he laffin aboute, an' he sed he didn' know, unless he wuz like some foaks who kep laffin so other foaks wooden get on 2 how bad they reley felt.

The Boss says a good laff is uzually a good asset, but that the hyeeny wuz in wrong.

In one corner wuz 2 giraffs with neks ten fete long; I'm glad I aint got no nek like that az it wood taik mor'n 5 cents worth of sody watter to taist awl the way down.

The Boss says that if he wuz a noos paper photographer he'd get one of them giraffs an' trane him for a tripod.

They wuz so mutch goin' on at the saim time in the big tent that I kant remember mutch of it.

The Boss said it reminded him of some show kases he had sean.

They had a strong woman an' she pulled against a teme of foar horses an' stopped 'em. The Boss says the horses didn' kno' no better, and that pullin' against anny woman iz sum job.

At the saim time the strong lady wuz doin' her stunts a fel-

ler in pink tites wuz ridin' a biciekle on a wire, an' he don' it jus' as eezy.

The nex' day I tuk my big brother Willum's whele an' tride to ride it on ma's closline—Bill aint got mutch wheel now, but I've got a bump on my bene that taiks 2 hats to cover.

Az we wuz komin oute affter the show, they wuz sellin' there regler 5 cent pink lemmonaid for 1 cent a glass and I drunk 2 of 'em, an' they maid me awfull sik.

The Boss says you can uzually bee suspicious of a atey per cent. diskount bargain.

On the way hoam I asts the Boss why wuz it that the frekes in the side show didn' allways kom up to the pitchers of 'em on the oute side, and he sed he gest it wuz bekaus the man that painted the pitchers didn' see the frekes.

The Boss says them side show pitchers allways reminds him of the photographers who asts the paper manufacturers for sample printz for their show kases, as the work they turn oute inside don't uzually kom up to the samples at the door.

The Boss says runnin' a studio aint no side show, an' that you gotta remember your studio iz a big tent proposishun, an' awl your performurs haz gotta liv' up to their lithygrafs.



## THE LARRIMER ART SHOP

Call it a shop, a studio, a gallery, or what you will; it is invariably the man that makes the name good, and in this case we have no doubt that the business would come to the man just the same were the Larrimer Art Shop called by any other name.

However, there is no denying the advertising value of a name, and it is a relief to see a photographer get away from the idea that his place of business must of necessity be called a gallery.

Mr. Larrimer has ideas of his own and is also on speaking terms with other people's ideas, and when he meets an idea that seems to have good points and is willing to be friendly with him, he takes it by the hand and gives it a real hearty, welcome shake, and if it doesn't fall all to pieces in that hand shake, it's pretty sure to be a good idea and worth using.

Mr. Larrimer has been in business in Marion, Ind., for twenty-two years, and as will be seen by the illustrations we reproduce in this issue, his customers are receiving the benefit of the experience and progressiveness which have placed him at the head of the National Association.

Mr. Larrimer says he is in business for his health and that both health and business are good, and we have no doubt of it, for

his everlasting ambition and aggressiveness is conducive to good business; good business begets peace of mind and peace of mind in turn is the sign of a good healthy digestion.



## THE PHILADELPHIA CONVENTION

Let's see—how long has it been since some of you have attended a National Convention? Just think it over and see if you don't think you ought to take a week off this year and run down to Philadelphia and Atlantic City. You know the Atlantic City end of the trip is not going to cost you anything. Everyone is to be loaded on a special train or two, with passes to the seashore and return, and when you get there it will be a continuous entertainment. Bathing, dinner, dancing and various other amusements popular along the board walk, and it will all be free. The tickets will be good for a bathing suit, dinner and the various other attractions. Looks like this is going to be the most popular day of the convention, but we hear



FROM AN ARTURA IRIS PRINT

*By the Larrimer Art Shop  
Marion, Ind.*





FROM AN ARTURA IRIS PRINT

*By the Larrimer Art Shop  
Marion, Ind.*



there are to be other surprises for you.

Philadelphia is not going to take a back seat for any convention city, and if you knew those Philadelphia boys as well as we do, you would dust off your old Panama, let your customers know you are going to be away the week of July 22nd, and go to Philadelphia with the idea of getting the worth of your money. You won't be disappointed.

This is not meant for the men alone—bless you, no; the ladies are a most important factor in conventions these days, and their exhibit will attract as much attention as that of the men. There are some very clever women in this profession of ours, and the Women's Federation has its own special attractions which will be of interest to the women. These are aside from the regular features of the Association program, so if you have never attended a National Convention, ladies, don't get the idea that this is a meeting strictly for the men and that you will feel out of place. It is *your* convention as well and you will meet the best talent of the Women Photographers of the United States and be benefitted by the experience.

At the time of our going to press, President Larrimer advises us that the program is not complete, but from the number of attractions under consideration, it would seem it is not so much

a question of what features to use, as it is to keep the available material within the time limit of the program. There will be several very interesting lectures and print criticisms, a number of five minute talks by the most prominent men in the profession to-day, also several demonstrations. An exhibition and lecture by the Kinemacolor Company of America is also a possible feature and one which would be of great interest, as these wonderful motion pictures in color are one of the marvels of present day photography.

Everyone will want to visit Philadelphia's historical points of interest and many will be interested in visits to the studios of prominent Philadelphia photographers who will have their latch strings out.

The picture exhibit will be one of the best ever seen at a National Convention and every member of the Association is urged to send two pictures. The Foreign Exhibit is expected to be larger and better than ever before and will be made up of exhibits from practically the four corners of the globe. This exhibit attracted a great deal of attention last year, but only represented a small number of European photographers.

Mr. C. M. Hayes, who has the work in charge, expects exhibits of more than usual interest, and it is safe to say that this will be one of the convention features

which will not only attract attention but will be worth studying.

We almost forgot to say the Convention would be entertained by the local Philadelphia Committee on Friday evening, and it is safe to say the entertainment will be something decidedly worth while. It's a way they have of doing things in Philadelphia.

There are special summer excursion rates from all parts of the country to Atlantic City, so it is advisable to buy a round trip ticket to Atlantic City, with stop-over privileges at Philadelphia. Hotel rates are given on another page.

Take your vacation the week of July 22nd, and steer for Philadelphia.



## PRACTICAL SUGGESTIONS

IDEAS THAT HAVE BEEN TRIED  
BY PHOTOGRAPHERS AND  
FOUND TO BE USEFUL

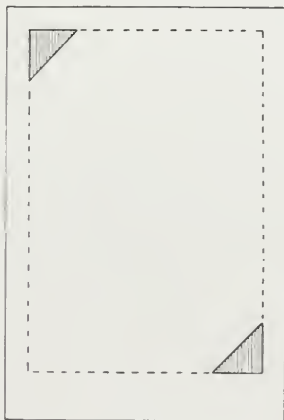
We have received the following suggestion of a means to facilitate the embossing of prints. Most photographers use a cardboard the size of the embossed portion of the print, which is a trifle larger than the mask used in making the print. This card is of a thickness which will give the desired depth to the embossing. The print is laid face down on the card and a blunt edged tool is run along on the

back of the print to press the print over the edge of the card underneath.

The difficulty with this method has been in adjusting the print over the cardboard so the margin will be even between the edge of the print and the embossed line. When the print and card are placed together and held to the light, it is difficult to adjust the card unless the corners of the print have been indicated by pencil lines on the back.

As shown in our illustration, this marking of the print is obviated by cutting triangular openings in two corners of the card, so the corners of the print may be readily located and the card is instantly adjusted for embossing.

It is a simple matter to cut these embossing cards for the various sizes of prints.



A photographer uses the following method in making long exposures in printing. Even though the mind is made up as to exactly how much time is required, a person will sometimes forget at what point the exposure began or is to terminate. To avoid this, a small dial with a movable hand is made and attached to a block of wood and placed on the printer. For example, the time required to print a certain negative is forty seconds. The exposure is started with the second hand, say, at ten, and immediately the printer sets the hand on the dial at fifty and is not bothered with remembering when his exposure is to end. When the second hand reaches the point corresponding with the hand on the dial, he has given the time intended and has not had to keep his mind on the exposure.

This method has been found to be very practical.



About nine out of ten photographers make their own enlargements and most of these use the glass top push pin to fasten the paper to the enlarging easel. Anyone having had any experience in enlarging knows that if you stick these pins in the easel when they are not in use and feel for them in the dark when you have the paper ready to tack

in place, you will almost invariably knock one or more of them off, and you can never guess within six feet of where they light.

We heard of a man the other day, who hit upon the scheme of tying a fine, stout string to each of the four pins and tying the other end to the corners of the easel. When he wanted a pin, he had only to reach to the corner of the board and follow the string to the end and the pin was always there.



To produce bromide enlargements having a very soft porcelain effect, secure a piece of fine wire screen, about 40 to 50 threads of wire to the inch, and cut in a circle that will just fit inside the flange of the lens. Cut a round opening in the center, about one-fourth the diameter of the lens. If it is not convenient to use the wire screen, a piece of fine veiling may be attached to a rim of cardboard that will fit over the barrel of the lens. The enlargement made through this screen will be very soft and pleasing, and coarse retouching will be very much improved. The same device may be used in making negatives, harsh lines, wrinkles and freckles being greatly softened in the resulting negative.







FROM AN ARTURA IRIS PRINT

*By the Larrimer Art Shop  
Marion, Ind.*

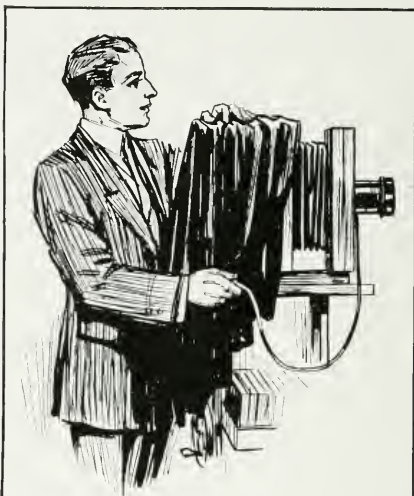


## THE ONLY CONDITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in, *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.

C. K. Co., Ltd.



THE business man who will spare a few minutes of his time to the photographer of to-day will please his entire family.

His portrait produced by present day methods of photography will be an agreeable surprise—it's done so quickly and cleverly.

—  
*Make the appointment to-day.*  
—

THE  
PYRO STUDIO

# BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1912

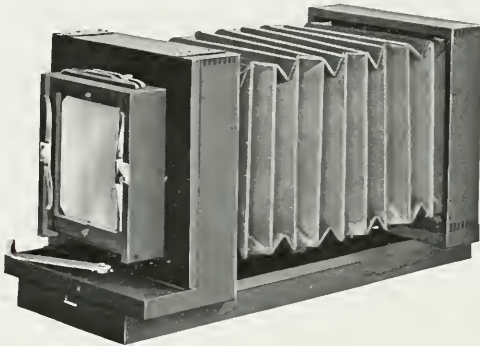


Seattle, Wash. . . . .	June 4, 5, 6
Spokane, Wash. . . . .	June 11, 12, 13
Salt Lake City, Utah . . . . .	June 18, 19, 20
Denver, Colo. . . . .	June 25, 26, 27
Wichita, Kans. . . . .	July 9, 10, 11
Omaha, Neb. . . . .	July 16, 17, 18
Winnipeg, Man. . . . .	July 23, 24, 25
Fargo, N. D. . . . .	July 30, 31, Aug. 1

## VACATION



THE NEW R. O. C.  
**Post Card Camera**



The Price,  
**\$12.00**

A Strong, Durable and Inexpensive Camera  
 for Post Card Work.

The R. O. C. is supplied with Reversible Back either  $3\frac{1}{4} \times 4\frac{1}{4}$ ,  $3\frac{1}{4} \times 5\frac{1}{2}$ ,  $4 \times 5$  or  $5 \times 7$  (size optional) and Double Plate Holder.

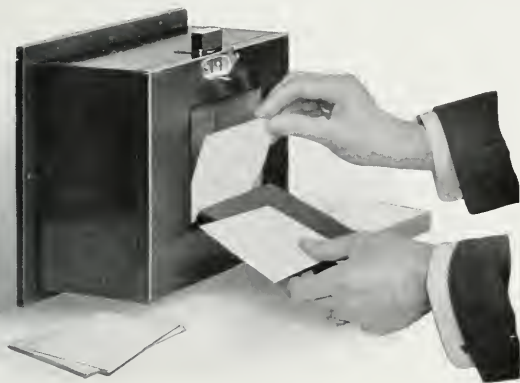
Extra Reversible Backs, $3\frac{1}{4} \times 4\frac{1}{4}$ , $3\frac{1}{4} \times 5\frac{1}{2}$ or $4 \times 5$ . . .	\$2.50
Extra Reversible Back, $5 \times 7$ . . . . .	3.00
Extra Double Plate Holders, $3\frac{1}{4} \times 4\frac{1}{4}$ , $3\frac{1}{4} \times 5\frac{1}{2}$ or $4 \times 5$ . . .	.50
Extra Double Plate Holders, $5 \times 7$ . . . . .	.70

Canadian Kodak Co., Limited

*All Dealers.*

Toronto, Canada

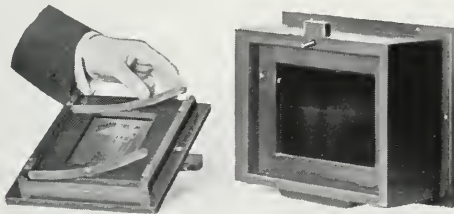
SPEED, SIMPLICITY AND ECONOMY



Printer in Operation

## The R. O. C. Post Card Printer

It does the work of more expensive machines and does it as well. The automatic shutter allows one to make exposures as fast as it is possible to open and close the hinged front. Is used with artificial or daylight. Accommodates prints up to cabinet size.



Showing Front Removed for Changing Negative

Canadian Kodak Co., Limited

Toronto, Canada

*All Dealers.*

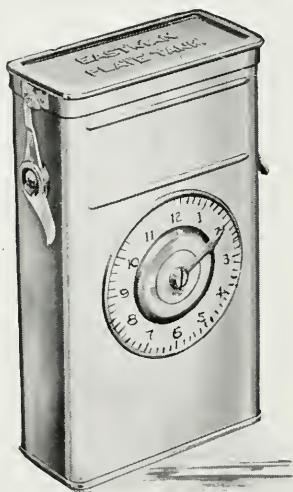
Less work at the retouching desk when you use

# The Eastman Plate Tank

As tank developed negatives are entirely free from the influences of fog, the delicate modeling is all preserved, the shadows are full of detail, the high-lights are not blocky. Tank developing not only means less work for the retoucher—it means better results in the finished prints.

Canadian Kodak Co.,  
Limited,  
Toronto, Canada.

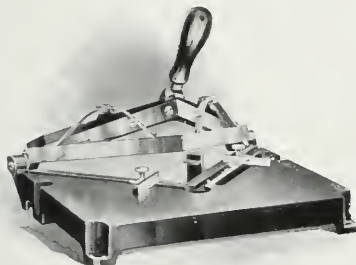
*All Dealers.*



SAVE TIME—BE ACCURATE

---

# The Eastman



## Mask Cutter No. 2

Cuts masks, with clean corners and edges,  
up to 8 x 10 inches. . . Easy to operate.

Eastman Mask Cutter No. 2 . . . \$10.00

---

Canadian Kodak Co., Limited,  
Toronto, Canada.

# CARD MOUNTS AND FOLDERS

We can supply every requirement for studio and commercial work.

*Samples sent on request.*

---

## *Century Studio Outfits*

COMPLETE LINE IN STOCK

---

Send us your rush orders.

---

The D. H. Hogg Co., Reg'd,

P. O. Box 1114

Montreal, Que.



# We Are Ready

for that order of plates, paper  
and chemicals wanted by return.

---

A complete line of  
Canadian Card Co.'s Mounts  
and Folders  
carried in stock.

---

J. G. RAMSEY & CO., Limited,  
66 King St. West, Toronto.



This is the mark of approval of our chemical experts and will be found on every container of Kodak Tested Chemicals.

It is the mark of extreme care—the indication of our interest in your final results.

*C. K. Tested Chemicals cost you no more.*

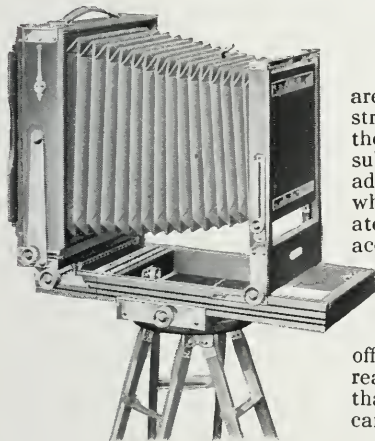
Canadian Kodak Co., Limited,

Toronto, Canada.

*All Dealers.*

# Century View Cameras

*The first choice of the successful  
View Photographer*



## CENTURY View Cameras

are made to stand the strenuous usage to which the outdoor operator subjects his outfit. The adjustments are located where they can be operated quickly, easily and accurately.

Beautifully finished, solidly constructed and reasonable in price, the CENTURY offers more and better reasons for its selection than any other view camera.

### PRICES:

Including one double plate holder, and carrying case with space to hold six plate holders, tripod and camera.

		Length of Bellows	Lens Board	Price
Century View Camera	No. 1,	5 x 7, 22 in.	3½ x 3½ in.	\$21.00
"	"	5 x 7, 23 "	4 x 4 "	24.00
"	"	No. 1, 6½ x 8½,	27 " 4¼ x 4¼ "	22.00
"	"	No. 2, 6½ x 8½,	27 " 4¾ x 4¾ "	26.00
"	"	No. 1, 8 x 10, 32 "	4¾ x 4¾ "	25.00
"	"	No. 2, 8 x 10, 32 "	5¾ x 5¾ "	30.00
"	"	No. 1* 11 x 14, 37 "	6½ x 6½ "	40.00

\*Case holds camera and one double plate holder,

## CENTURY CAMERA DIVISION

EASTMAN KODAK Co.

ROCHESTER, N. Y.

## *The Delhi Style*

For the "slip-in" or matted developed print. Buff, Redeveloped, Sepia, Black and White, 4 x 6 prints. Colors, Grey and Brown.



The **Delhi** is entirely different in the way of a high-class folder. The insert is made of our best grade Bristol stock with a rich tinted flap of lighter Bristol, both being tinted in harmonious colors to give a very pleasing effect. The center of flap is cut out for a 4 x 6 "slip-in" print. The cover is made of a rich two-ply stock, with marginal line around border and "Dutch Girl" crest brought up in center. Do not fail to see samples of the **Delhi**, it is the richest folder on the market. *Sample on receipt of three two-cent stamps.*

DESIGNED AND MANUFACTURED BY

Canadian Card Co., Toronto, Can.

## OUR POLICY

Our business was established on a quality basis.

It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Kodak factories in Europe and America are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the-wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

C. K. Co., LTD.



FROM AN ARTURA IRIS PRINT

*By C. L. Venard  
Lincoln, Ill.*



# STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE · THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 4

JULY 1912

No. 5

## KEEP A FISHIN'

The fisherman who fills the basket is the one who keeps on a fishin' an' a fishin' an' a fishin'—especially when they at first refuse to bite—keeps on a fishin' an' a fishin' an' a fishin'.

The advertiser who wins is the one who keeps on a advertisin' an' a advertisin', even if he does keep paying for bait. In advertising, stick-to-it-iveness beats all the clever schemes that brilliant minds have ever evolved.

When we started our "There's a Photographer in Your Town" advertising campaign we said: "Don't expect that you and we are going to get people into the desired habits in a day. Good work on the part of all of us ought, however, to begin, in a small way, to bear fruit in the fall."

So we are a fishin' an' a fishin'. Summer months, though "off season" for studio trade, have made no halt in our plans. The July magazines will carry the copy

shown on page 5. This will be in full pages in *American*, *McClure's*, *Munsey's*, *Review of Reviews* and *World's Work*, with a quarter page in *Collier's*. The July *Cosmopolitan* will carry the same copy that was announced for other magazines in June—the copy about father and his cutaway coat. There will be new copy in August and again in September, with a gradual increase in the amount of space used until we let fly a big broadside in December—just in time to help your Christmas business.

All this advertising is for *you*. It will help the general photographic business, but most of all it will help those who help themselves. And now is a good time to prepare the fall campaign, preferably by immediate and continuous advertising, but if you cannot bring your mind to that, at least plan what you are to do. Prepare the ads that you are to use later; get the matter of rates and mediums off your mind.

However you advertise make

it a steady, persistent, insistent campaign. Don't let people forget that being photographed is a pleasant duty to the family. We are urging this in a broad way the country over. Yours can be the closer, more personal, more direct appeal that will not only convince them that the pictures should be made but at the same time remind them that you are the photographer in their town.



## ACQUIRING KNOWLEDGE

BY THE OFFICE BOY

Las' yere when we wuz to the convention in St. Paul I took my bathin' sute along, but the only chaunst I got to ware it wuz the first 2 days, when I wore it under my regeler close bekaus it wuz so cold. This yere I'm hopin' to have a chaunst at them boundin' breakers at Atlantik Citty.

Where we live when I'm 2 hoam iz a swimmin' hole, but we don't put on much stile an' the waives aint mor'n a inch high.

I ast the Boss kud I go swimmin' when we go to Atlantik Citty, an' he says yep, only I mussent be kot by the under-toe. I asts him wot wuz the under toe and he says that's wot gets you when you get into a gain 2 deep wot you don't know nothin' about. I guess maybe it wuz the under toe that got my waiges when our coon porter said he'd teech me how to shute krap.

A few daizs ago me an a feller wot works in a studio down the streete had a fite. I had red some wheres that the feller wot gets in the firs lick haz a big chanct to win, so jus az soon az things began to get interestin' I bings him one, an' when I kom 2 I lerned that hiz father wuz the boxin' instructor over 2 the Athletic Klub.

The Boss says gettin' in first is awl rite when you know somethin' about the other feller's battin' average.

I've been reedin' again in the Boss' cyclopeedy about the lives of grate men, an' I gess I don't stand no chanct of bein' grate Bkaus I wuzent borned an' razed on a farm in humbul cirkumstances.

I ast the Boss why wuz it that awl grate men wuz razed on farms an' he sed he gess it wuz B kaus if they wuz tuff enuff to stan' farm work all other jobs looked ded eezy to 'em, an' he sed a little farm trainin' mite maik it eezier for me to tote a package from the stock house moar xpedishously.

The Boss says that ther's lots of fellers aking to be grate men without doin' grate things.

The other mornin' I wuz standin' by the Bosses desk an' he grabs one of my hands and asts me whoze ded in my family, an' I tole him no one wuz, an' he sed he thot sum won mus be ded B kaus my nales had a mournin' border.



Don't you wish you had a photograph of your great, great grandfather? Of course you can't have, because there wasn't any photography in those days. But your great, great grandchildren can have photographs of you. And you owe something to posterity.

*There's a photographer in your town.*

Eastman Kodak Company, Rochester, N. Y.

The Boss says sope an' watter paze big interest on the investment, an' that if you are elene outwardly mos folks will taik it for granted that you are elene awl the way through, an' that that helps in any bizness.

The Boss tole me never to forget that so long as I wuz workin' for his studio I wuz part of the advertisin', an' that for my own good, if for nothin' else, I mus' be a good advertisement. He sed if I wuz slouchy an' diden weare no klene kollar, an' diden hav my shoos shined that folks wud think I wuz workin' for a bum concern, an' down wud go the gait receets.

The Boss says that you may be mitey good an mitey smart but you gotta be dum up in a good package to maik other fokes beleve it.

I wuz reedin' in won of the papers about Philadelfy where the convention is going to be, an' it says Philadelfy wuz the hoan of Liberty Bell, an' I asts the Boss wot wuz Bell's las' name, an' he says it wuz a good thing that I diden beelong to him or he wud chastize me for my dents ignorantz, an' that the Liberty Bell wuz a rele ding ding bell, an' not no hizstorkical lady.

An' the paper awlso sed that in Philadelfy wuz the spot where Ben Franklin flew hiz kite.

The litenin must hav walloped Ben a good won to only leave a spot.

The Boss says Ben wuzent the only feller to fly hiz kite to hi and then find a kik in it.



## PHILADELPHIA, JULY 22<sup>ND</sup> TO 27<sup>TH</sup>

It looks to us like a big week—a very big week for the photog-rapher who is going to attend the National Convention this year, and we can't see how any-one is going to be disappointed. We would like to be able to publish, in detail, all the information we have received from the Publicity Department, but our limited space forbids.

Philadelphia will open its arms to the photographers of this country in a most hearty welcome during the week of July 22, when the Photographers' Association of America will hold its Thirty-second Annual Convention. Philadelphia photographers are noted for their hospitality, and they have formed a local committee for the purpose of looking after and entertaining the visitors. The convention hall—the Philadelphia Horticultural Hall—is one of the most beautiful buildings in which the National Convention has ever been held, and as all the display booths will be built upon a systematic plan, with beautiful decorations and palms, the effect will be a fine one as the visitor enters the hall.

It is figured that the attend-

ance at Philadelphia will be the largest in the history of the Association, and with this in mind the manufacturers are preparing wonderful displays, and every corner of the building will be full to repletion with pictures, apparatus, and new notions for the photographer. The lecture hall, the picture exhibit, and the manufacturers' display will all be under one roof, and right across the avenue will be the headquarters hotel—the Walton. Never before have things been so convenient.

If you want to know what the other man is doing, how does this strike you ?

#### FIVE-MINUTE TALKS

By Twenty of the Best Men in the Business

Think of twenty of the best men in the business—along art, business and general lines—the twenty men you'd rather hear than anybody else, and very probably you will think of the twenty men that have promised to come to Philadelphia this July and give each a five-minute brisk talk, full of "meat" and the things they have learned by experience. We could give you a list of names here that would astonish you, but we won't because the old proverb says there is many a slip, you know—and it may just happen that one or another of the promoters may break a leg or get married or do some other foolish thing which will keep him away.

But twenty of the best men will be on hand, you may be sure, and they'll give you such value for your Convention expenditure that you'd never regret having attended the Big Show at Philadelphia.

Business men over the entire country are realizing more and more every day the importance of the word "Service" as applied to their particular line of business.

Do you and your employees realize the importance of Service in the photographic business? One of the real headlines of the Convention Program is:

#### A REAL BUSINESS TALK

By Frank Jewel Raymond

The Association officers made a ten-strike when they engaged Frank Jewel Raymond of Saint Louis to deliver a lecture on "Business" at the National Convention. This man Raymond is what is called a "business expert." He talks on business building, and has a right to, for he has made good in his own business. He has lectured all over the country, and has been engaged by the largest department stores to instruct employees in "Service." Retail Merchants' Associations everywhere have engaged him by the week to lecture on "Business Efficiency."

Mr. Raymond is a "backbone builder." He builds backbones of men, and in that way builds backbones of businesses. In his

talk he is going to build backbones into photographers and their businesses. The aim of his talks is to help folks lessen waste, increase profits, and get more real joy out of their daily work. Isn't that the kind of talk that you want to hear?

He is an actor besides a speaker, and shows by actual examples how to approach the customer, how to interest him, and how to sell him. Here is a talk worth going a thousand miles to hear—a talk that will not only help you to have a better understanding of the best methods of getting business, but what is equally important, the way to hold the business when once you have it.

#### FOREMOST ART CRITIC OF COUNTRY ENGAGED TO GIVE PUBLIC AND PRIVATE CRITICISMS OF PICTURES

At every convention there arises the insistent demand that some capable man criticize the pictures placed on display. The board have recognized this need, and in line with their efforts to make the 1912 Convention the best ever, have engaged the services of Sadakichi Hartmann, the well-known writer on Art Topics, and one of the best critics on pictures that this country has known. For three days he will be at the service of the members for private criticism. Very probably, too. Mr. Hartmann will give a public criticism, using the Bausch &

Lomb Opaque Projector to throw his pictures on the screen.

#### SCHOOL OF LIGHTING AND POSING

Another feature has been added to the already rich program for the National Convention. The "best is none too good for our members," says President Larrimer, and so he has arranged with half a dozen of the leading exponents of modern portraiture in the East to devote some of their time to a series of demonstrations in lighting and posing.

#### MOST RENOWNED PICTORIALIST OF AMERICA TO LECTURE

Every photographer who has taken a little more interest in his work than the mere daily grinding out of so many dozen photographs has heard of Alfred Stieglitz, the leader of the Photo-Secession, the leader all the world over in the pictorial advancement of photography. Alfred Stieglitz is booked to talk one evening before the National Convention, and while he has no set topic but steps lightly from one subject to another, he keeps his listeners enthralled with the charm of his words and the strength of his maxims.

#### A SCHOOL OF MODERN PICTORIAL PRINTING PROCESSES

Ever since Elias Goldensky, searching for a better means to



FROM AN ARTURA IRIS PRINT

*By C. L. Venard  
Lincoln, Ill.*



express the individuality of his work and style, showed the wonderful gum-prints that have been so much written about, there has been a quiet but growing desire on the part of more thoughtful photographers to learn the process of gum-printing and the more recent evolution, oil and Bromoil printing. Every detail of these processes will be shown, from preparing the paper to manipulation of the print to the stage when the individuality of the worker has full scope to assert itself. It will be a mighty interesting procedure, and every visitor to the convention should take time to learn these methods even if he cannot avail himself of them in his everyday work.

#### ATLANTIC CITY DAY

You will have to hark back to the National Convention at Rochester in 1909 to find an equal for the entertainment feature at the Philadelphia Convention. The officers of the National decided to spread themselves this year, and to give one grand, big free treat to everybody attending the convention at Philadelphia. They did not buy up Atlantic City, but they did the next best thing and engaged trains made up of steel cars: the dining hall of one of the big hotels: enough of the finest bathing suits in Atlantic City to fit every man, woman and child who goes on the trip, and enough tickets to the

leading pier and its amusements to go all the way around. So on Wednesday, July the 24th, starting very early in the morning, it will be "all aboard" for Atlantic City, as the guests of the Association.

And this is not all in the entertainment line, for the Philadelphia photographers, manufacturers and dealers are planning an entertainment for one evening which will be an eye-opener. Just what it is is a secret, but it is going to be something big and novel, for that is the way the Philadelphia boys do things.



#### VOTE OF THANKS

We, the photographers assembled at Eastman School in Dallas, April 23, 24 and 25, wish to thank Messrs. Hazlett, Scott, Waide, Hance and others, for the manner in which they conducted the School and for the thoroughness and individuality which they instilled into it, and the Eastman Company for maintaining same. We also wish to express our sincere appreciation for the advertising campaign of professional photography, which they are carrying on and in which we agree to heartily co-operate.

Unanimously and enthusiastically adopted.

Dated at Dallas, Tex., the 25th day of April, 1912.

The above is only one of the many voluntary and sincere marks of appreciation accorded the Eastman School, and indicates the enthusiasm and interest displayed by those who attend.



FROM AN ARTURA IRIS PRINT

*By C. L. Venard  
Lincoln, Ill.*



## DR. L. M. EARLY

We regret to announce the death of Dr. L. M. Early at his home in Columbus, Ohio, June 13th.

Dr. Early was one of the pioneers in experimental work with the X-ray, and it was in the beginning of this work, when the safeguards now used by operators were unknown, that he received X-ray burns on his hands. These burns destroyed the tissues to such an extent that physicians were unable to check the gradual destroying influences of that force, which, in milder form, has since been of such great benefit to mankind.

Dr. Early became known to the photographic world through his association with Mr. M. A. Yauck, who had discovered a new photographic paper emulsion of very fine quality. After these two had worked together for five years, Mr. Schuyler Colfax became associated with them, and the Artura Photo Paper Co. gradually grew to be one of the great photographic manufacturing concerns of the country.

With the sale of the Artura Company, Mr. Yauck and Mr. Colfax became associated with the Eastman Kodak Co., while Dr. Early retired from business and devoted his entire time and efforts to the search for a cure, but without avail.

Dr. Early was a prince among

men and a martyr to science. He was beloved by all who knew him and his friends were legion.



## SUGGESTIONS FOR A SKYLIGHT

The many requests for information regarding the proper height of a single slant light and how to determine what this height should be for lights of various degrees slant, and for operating rooms of various widths, leads us to print the accompanying diagram and explanation of same, which we believe to be a good working basis for building a light that will cover a group extending across the entire width of the room.

The lines at the right of the diagram, beginning 2 ft. 6 in. from the floor, represent lights of 75, 70, 65 and 60 degrees slant, the supposition being that the 70 degree slant, represented by a solid line, is the slant most generally used. At the left of the diagram, from a point 5 ft. high on the wall, a line is drawn at an angle of 45 degrees, representing the light from the extreme top of the skylight, which should fall at a point at least 5 ft. high on this wall, if the extreme end of a large group is to be properly lighted.

The point where this line intercepts the 70 degree angle of the light is 19 ft. from the floor, as



shown by the perpendicular line, so it follows that a 70 degree slant light should be 19 ft. high to give proper illumination the entire width of a 20 ft. operating room.

By following the dotted line of 45 degrees from any of the width rooms indicated in the diagram, the point where it touches the 70 degree angle indicates the proper height of the skylight for that width operating room.

By using the scale at bottom

of the diagram, the height of any of the other slants given may be readily determined. The long dimension of the light itself is found by measuring from the point where the light begins, to its highest point from the floor.

In the case of the light which is 19 ft. high, the length of the light itself is approximately 17 ft. 8 in., and the proportionate width may be determined by the

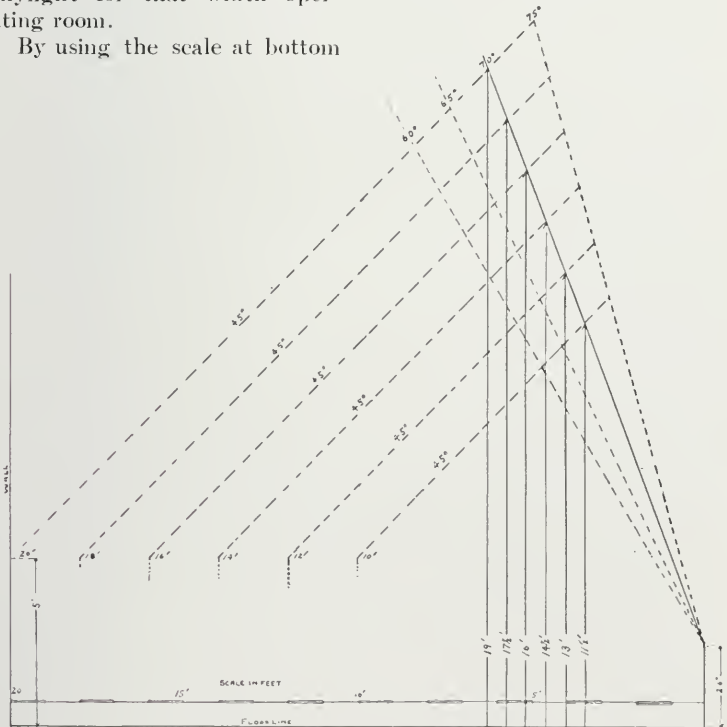


Diagram No. 1

second diagram, which is drawn with the idea of showing the dimensions of any light in the same proportions as the 10 x 12. To find the width when the height is known, follow the straight line from the number on the left indicating the height in feet, to the diagonal line, and from this line to the rule at bottom, the point where the line touches the bottom rule being

the proportionate width. As will be seen by the diagram, the light measuring 17 ft. 8 in. the long way should be about 14 ft. 10 in. wide.

As in the matter of determining the proper angle for the slant of the light, it must be understood that these rules are not fixed, but are offered as suggestions that we feel are worth following.

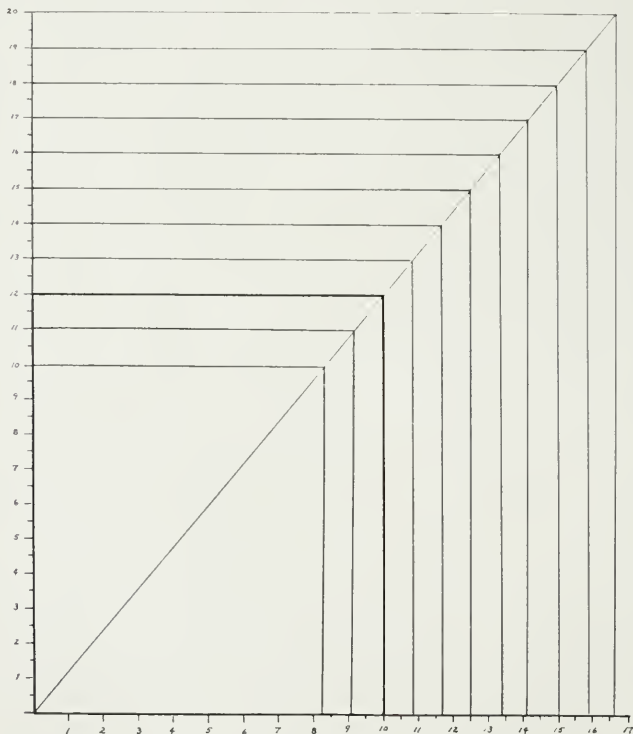


Diagram No. 2



*By C. L. Venard*

FROM AN ARTURA IRIS PRINT

*Lincoln, Ill.*

**"PHOTOGRAPHS A LITTLE BETTER THAN SEEMS NECESSARY"**

This is not a meaningless title, set in large type just to attract your attention. It is the slogan of a live photographer, and he lives up to it.

It means that he believes in quality and tries to give every customer the best that he can produce in each piece of work that is turned out of his studio. Probably some of his customers do not appreciate this quality, but they get the best just the

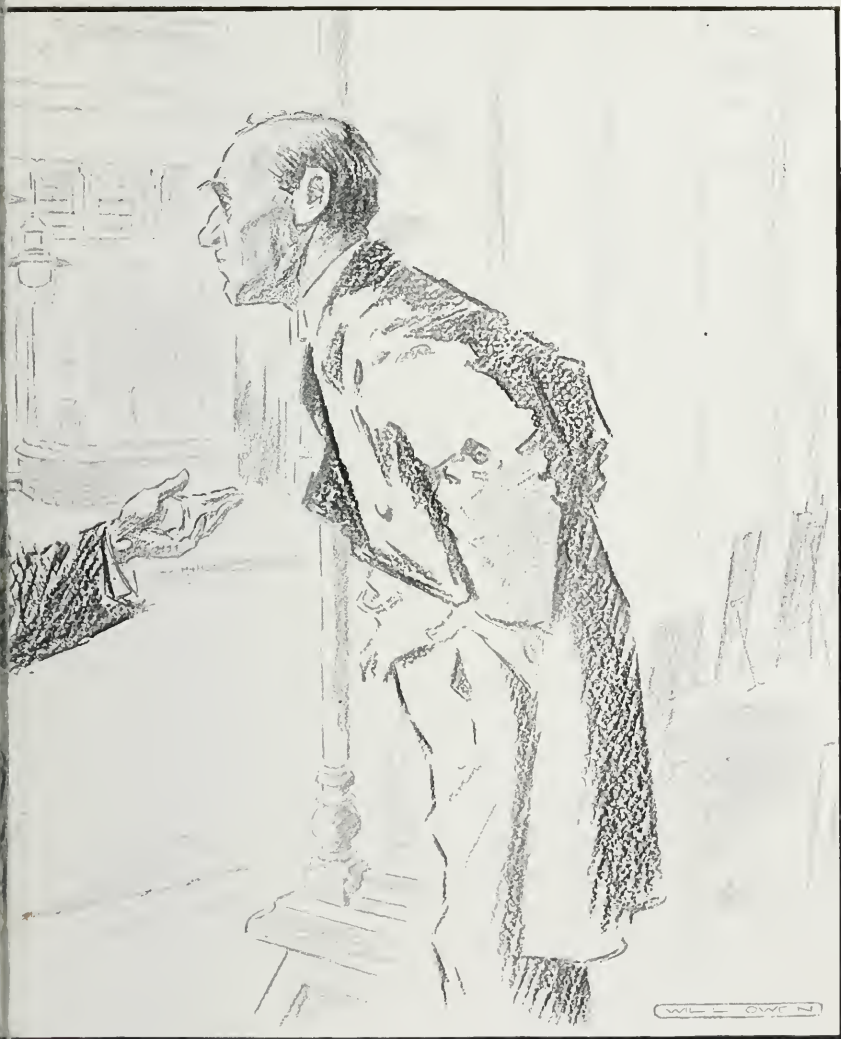
same, for who can tell to whom the photographs go after they leave the studios? Each is an advertisement, good or bad, and it pays to give every customer the best.

But this photographer has a still stronger belief in advertising. He not only puts quality into his work, but he goes down into his pocket for a quarter of a page in his local paper every week, to advertise it. He uses a *STUDIO LIGHT* cut and very little but attractive copy with a selling argument that brings him business.



*Hello! not going to the National after all? Thought we'd go along together.  
Can't afford the time, old man. What about next week's sittings?*

*My dear man! The Philadelphia Convention is worth more than a week's sittings.  
I always get a lot of bully good ideas that put dollars into my pocket. Better come along.*



*From a pencil sketch by Will Owen.*

If you have ever been in Lincoln, Ill., you have probably met the man we speak of, and whose Home Portraits it is our good fortune to reproduce in this issue of STUDIO LIGHT. Mr. C. L. Venard has been in business for himself only four years, but in that time has taken many Illinois medals, and has been made president of the Illinois Photographers' Association by his fellow craftsmen.

This is a pretty good example of what an energetic young man can accomplish, and Mr. Venard is certainly a bundle of nervous energy. It is only recently that he has entered the Home Portrait field, and our illustrations are from his first efforts along this line, but we predict a successful career for him as a Home Portrait photographer.

Mr. Venard was one of the first of the many to congratulate us upon our plan of business-creative advertising for the professional photographer, and he predicts that the first year will bring a million dollars worth of new business to the photographers of the United States and Canada.

He says in part, "I for one am going to carry my end of the log. I feel sure that by using the same copy that is used in the magazines, the photographer's advertising will work wonders for him."

This is the opinion of a man

who is alive to his opportunities, and we in turn predict continued success for Mr. Venard and the Illinois Association, which was so wise in the choice of a president.



## D ISILLUSIONMENT

It is certainly a long throw from the carefully posed and lighted studio pictures of those personages prominent in the public eye, and pictures of these same exalted ones hurriedly snapped in unconventional pose by the press photographer.

In the studio picture the best in line and expression is brought out, with perhaps a little subtle etching on the negative, to still further subdue some defect or to still further accentuate some Hogarthian line of beauty.

In the press photograph, often snapped under seemingly impossible light conditions, and with contrasts exalted to the —nth power, how do the mighty fall.

Under these conditions it is only our sense of humor that allows us to in any measure retain our sense of the proportions, and to still accord in our mental conception those beauties and dignities so ruthlessly destroyed. As a newswriter paragraphs it, "Think of Julius Cæsar bald headed and abdominal, his legs bent like unto a pair of calipers—ah, lucky man, you lived before the days of the press photographer!

Let Alexander—who was not like great Goliath tall, his spear a hundred weight—thank his stars (he was probably like the young Greek who sells bananas on the corner) that he was off the earth before the camera came to shrink him to ordinary proportions. What would Alexander count for to-day in a moving picture?

Had some one snap shotted the great ones of earth and were the records to be discovered to-day, much history would have to be re-written.

Some of the well authenticated labors of Hercules and Jack the Giant Killer would shrink to nothingness under the camera test, and other myths and legends would vanish like snowflakes in the river."



## WASTING AT THE SPIGOT

Which is worth the most, ten minutes of the dark-room man's time or three or four dozen plates and a quart or so of developer?

According to a mathematical calculation based on prevailing prices, the plates and developer would have it, but some photographers seem to figure just the other way.

Every once in a while a demonstrator receives a complaint of uneven density, and it always just must be the fault of the plates.

When the case comes to be in-

vestigated, careless preparation of the developing solutions is usually found to be the cause.

Instead of taking a few minutes longer to carefully weigh the chemicals, some photographers have a series of boxes which are supposed to scoop up just the right amount of carbonate and sulphite from the bins. Cases have been known when these supposedly accurate scoopsful have been weighed, to disclose inaccuracies as high as thirty per cent. in one or both of the sodas.

With such carelessness, with possible variations either way from the normal, how can you expect to secure uniform results.

Again, it is quite the common custom to dissolve the sulphite and carbonate in hot water. Now if the developer is wanted in a hurry, it is apt to be prepared and used before these solutions have had time to cool, with the result that the first few trayfuls of negatives show a startling gain in density, that no after treatment can successfully remedy.

Were it unnecessary to weigh these chemicals with extreme accuracy do you suppose the manufacturers would go to the trouble of figuring the formulæ down to grains?

No matter how great the latitude of the plate you are using, and how accurate you are in timing, you cannot expect uniform results with carelessly prepared developer.



## PRACTICAL SUGGESTIONS

IDEAS THAT HAVE BEEN TRIED  
BY PHOTOGRAPHERS AND  
FOUND TO BE USEFUL

To emboss a fine line around a print, cut a piece of double weight paper to the dimensions of the square or oval imprint desired, and lay same on the plate glass top of the Artura Printer. If you do not use the Artura Printer, a piece of plate glass set in the work table, so it is flush with the table top, and an electric light placed underneath, will answer the same purpose.

Lay the print on top of the form and the adjustment by the transmitted light will be found quite easy. Use a bone crochet hook or needle to run over the back of the print, being careful to follow the edge of the form under the print, and a neat embossed line will be the result.



To mend a crack in a hard rubber tray, first see that the tray is perfectly dry. Then stick a piece of friction tape, such as is used by electricians, over the crack on the inside of the tray and one on the outside.

Cover the tape with a piece of tissue paper and apply a hot flat iron for a moment or two, to make the tape adhere. The paper is used to prevent the tape from

sticking to the iron and is readily washed off. Trays repaired in this way will not leak and the tape will not crack or peel off.



This is not merely a suggestion, but a rule which should always be followed:

In using condensers for enlarging, it is necessary that the light be arranged so that it may readily be moved back and forth to get the proper amount of illumination.

Focus roughly for the size enlargement that is to be made. Remove the negative and move the light back to a point where the circle of light on the easel has a dark ring around it. When the light is perfectly centered, the dark ring will be equal all around. Now move the light toward the condensers till the ring disappears and the light is strong and even. The negative is again inserted, sharply focused and the exposure made.

The light should be adjusted in this way each time the size of the enlargement is changed, but the operation requires only a moment when the light is properly mounted. It must be remembered that when the lens is moved backwards or forwards the light must also be moved, if the best illumination is to be secured.







FROM AN ARTURA IRIS PRINT

*By C. L. Venard  
Lincoln, Ill.*



## THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.



That little girl of yesterday is a young lady to-day—her summer frocks are most becoming, it is the happiest time of her young life.

Nothing but a picture can keep her as she is. Now really— isn't it worth a picture?

—  
*Make the appointment to-day.*  
—

THE  
PYRO STUDIO



FROM AN ARTURA IRIS PRINT

By C. L. Venard  
Lincoln, Ill.



# BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1912



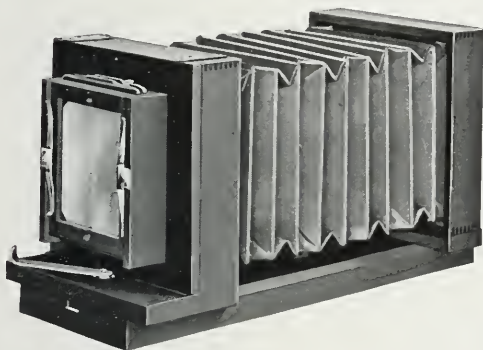
Wichita, Kans. . . . .	July 9, 10, 11
Omaha, Neb. . . . .	July 16, 17, 18
Winnipeg, Man. . . . .	July 23, 24, 25
Fargo, N. D. . . . .	July 30, 31, Aug. 1

## VACATION

Des Moines, Iowa . . . . .	August 27, 28, 29
Milwaukee, Wis. . . . .	September 3, 4, 5
Fort Wayne, Ind. . . . .	September 10, 11, 12



THE NEW R. O. C.  
**Post Card Camera**



The Price.

**\$12.00**

A Strong, Durable and Inexpensive Camera  
 for Post Card Work.

The R. O. C. is supplied with Reversible Back either  $3\frac{1}{4} \times 4\frac{1}{4}$ ,  $3\frac{1}{4} \times 5\frac{1}{2}$ ,  $4 \times 5$  or  $5 \times 7$  (size optional) and Double Plate Holder.

Extra Reversible Backs, $3\frac{1}{4} \times 4\frac{1}{4}$ , $3\frac{1}{4} \times 5\frac{1}{2}$ or $4 \times 5$ . . .	\$2.50
Extra Reversible Back, $5 \times 7$ . . . . .	3.00
Extra Double Plate Holders, $3\frac{1}{4} \times 4\frac{1}{4}$ , $3\frac{1}{4} \times 5\frac{1}{2}$ or $4 \times 5$ . . .	.50
Extra Double Plate Holders, $5 \times 7$ . . . . .	.70

Canadian Kodak Co., Limited,

Toronto, Canada.

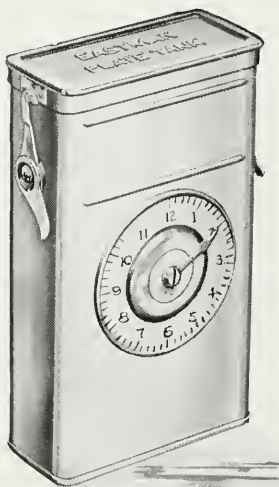
*All Dealers.*

*Overcome hot weather troubles with*

# The Eastman Plate Tank

There is no difficulty in maintaining an even temperature of developer with the Eastman Plate Tank in hot weather. When the developer is cooled to the proper point and placed in the air-tight tank, the change during development is so slight as not to be noticeable. No frilling, scratches or finger marks—no stuffy dark-room, and best of all, *better results.*

Canadian Kodak Co.,  
Limited,  
Toronto, Canada.



# SEED PLATES

*Send your Seed Plate orders to us.*

Our stock is always fresh and we can fill orders promptly.

---

# Century Studio Outfits

Our large stock enables us to ship promptly.

---

# Canadian Card Co. Mounts

We will cheerfully furnish samples of the new lines upon request.

---

*Write for our Professional Catalogue.*

---

The D. H. Hogg Co., Reg'd,

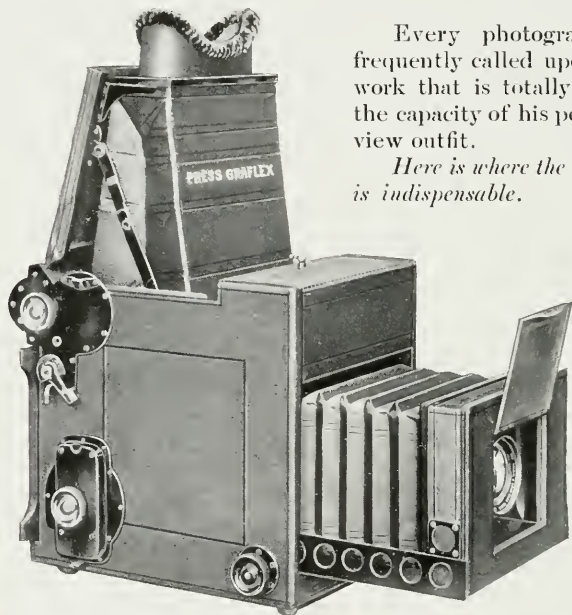
P. O. Box 1114

Montreal, Que.

# The Press Graflex

Every photographer is frequently called upon to do work that is totally beyond the capacity of his portrait or view outfit.

*Here is where the GRAFLEX is indispensable.*



The Graflex shows the image the size it will appear in the negative, up to the instant of exposure, right side up. The shutter on the Press Graflex will give any speed from "time" to  $\frac{1}{1500}$  of a second. With the Graflex you can make perfectly sharp negatives of moving objects on dark days or even indoors. There is no uncertainty with the Graflex. Send for book.

Canadian Kodak Co., Limited,  
Toronto, Canada.



To sustain a reputation for high grade portraiture, use a high grade product.

# EASTMAN

**ETCHING**  
**EB** **AND** **ES**  
**BLACK** **SEPIA**

# PLATINUM

The papers that bear the distinguishing mark of quality.

EASTMAN KODAK CO.,  
ROCHESTER, N. Y.

*All Dealers.*

*The Important Word About  
Chemicals:*

“TESTED”



Our laboratory tests insure  
the photographic purity of  
chemicals under this seal.

Our practical tests make  
assurance doubly sure.

Canadian Kodak Co., Limited

Toronto, Canada

*All Dealers.*

# Studio and View Outfits

We carry a complete line of  
Century and  
Rochester Optical  
Apparatus.

Requisites of all descriptions  
for the Professional.

---

*Prompt Shipments.*

---

J. G. Ramsey & Co., Limited,

66 King St. West, Toronto.

# *Style Dundurn*

FOR ARTURA BUFF TONE PRINTS, "TACKED ON."

For  $\frac{1}{2}$  Cabinet, Cabinet and 4 x 6 Prints.



The Dundurn has been specially designed for Buff tone Artura prints. The Insert is made of heavy rag stock of olive tone, with deckled edges, mounted on our French Grey Bristol, with a marginal line around border of mount proper and insert. This style is one of the richest mounts for "tacked on prints" in Buff tone or, in fact, any Black and White tone prints you can procure, so do not fail to see samples.

*Sample on receipt of three one-cent stamps.*

DESIGNED AND MANUFACTURED BY

Canadian Card Co., Toronto, Can.

## OUR POLICY

Our business was established on a quality basis.

It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Our American and foreign factories are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities. The man with a new photographic idea turns to Rochester for a market just as he turns to Washington for his letters patent.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In our thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the-wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

E. K. Co.



FROM AN ETCHING BLACK PLATINUM PRINT

*By W. C. Noetzel  
Newton Center, Mass.*



# STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE · THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 4

AUGUST 1912

No. 6

## ECONOMY

There are many kinds of waste and many kinds of economy, and a book might be written on the combined subject, but we will only dwell upon it long enough to set you thinking, for these problems must all be solved by the individual. What is waste to one might be considered economy to another, and vice versa.

Let's drop the preliminaries and wade right in. It's too hot these days to read anything but the meat of an article, anyway. I was walking past a studio the other day, where there are two display cases. One in the stairway, with a large display of good pictures, another on a post just outside, with room for two 11x14 prints, one on each side. The pictures in the inside case are religiously changed at regular intervals,—the two large prints in the outside case have remained there for at least a year.

The casual observer sees the two large pictures and passes by.

They are a landmark so familiar that they fail to attract any attention to the new things in the other case. Change those two pictures and ten times as many people would stop and look at both cases, but 11x14 plates and prints cost money. Yes, to be sure they do, but you might as well try to attract attention to a new musical comedy with the old "Uncle Tom's Cabin" bills on the boards. It's "penny-wise, pound-foolish" sort of economy that doesn't bring customers. Think it over.

We talk of the cost of production, figure up our running expenses, allow ourselves a respectable salary, and find our balance on the wrong side of the ledger. There is something wrong somewhere; now just what can it be? Let's see if there has been any waste. We have economized by doing without a girl in the reception room—have had plenty of customers and bought our materials at the lowest prices. Our orders, however, have av-

eraged lower than usual, that seems to be the main trouble. Just look over the orders when the receptionist was looking after the customers. You find the orders averaged higher, you bought better stock, you had less waste and made more profit. You don't believe you had less waste? Let's ask the printer. What does he say? "Yes, we have had more trouble with those cheap chemicals we have been using; we lost quite a bit on that cheap lot of mounts; the printer who helped me during that cut price rush spoiled an awful lot of paper and we have not been getting the tones we got when we were using Artura."

How about the profit on the higher priced platinum work? Well, you haven't been doing so much of it lately for you have been busy on the cheaper work and haven't pushed it. Look it up, figure your profit on it. You are wasting time and energy on cheap work that is not profitable—you are neglecting the good business that is most profitable—you are trying to sell pictures when you are not a salesman—you are wasting material with poor help and poor chemicals—advertising cheap work instead of good work—catering in all ways to the cheaper trade and consequent small profits.

Put the girl back in the reception room, advertise quality work and make it.

If you have to make a medium grade of work (and some of you do have to) make the difference between it and your best work a distinct difference,—make it a difference in the size of the print if possible, but give every customer as much quality for his money as possible.

Don't waste time, especially in trying to argue with a dissatisfied customer. It is economy in the end to make the matter right even if the complaint seems unreasonable. I have in mind a prominent photographer who had delivered an order of beautiful sepia prints to a lady, the pictures being of her husband. She returned them the next day with the complaint that the sepia tone of the prints made her husband look bilious. She was immediately told that the prints would be made for her in black and white. Do you see the economy of it?

The economy of advertising is in reaching the greatest number of people at the least cost. Pick the paper with the largest circulation that will directly benefit you. Don't pay the high rate charged for single insertions: get the lowest price possible on a contract covering your advertising for a year, and keep your copy fresh and attractive. This can only be done by changing it every issue. Make it worth reading by using a selling argument. Don't merely say "John Smith makes Fine Photographs." It



It's but seventy-two years since the first photographic portrait was made in America—a picture of Miss Dorothy Catherine Draper, made by her brother Professor John William Draper of the University of the City of New York. It took an exposure of five minutes in the full glare of the noon-day sun.

To-day it takes but a fraction of a second, even in the softly modulated light of a studio. Clever photographers and fast plates and lenses have made having your picture taken a rather pleasant experience these days.

*There's a photographer in your town.*

Eastman Kodak Company, Rochester, N. Y.

would be better to say "Your Wife wants your Photograph," if you had only space for five words, for it *might* remind a man that he had been promising his wife to have a photograph made. But it would be still better to use your argument and then say: "John Smith, The Photographer in your town." This would be more economy, for nearly everyone who reads a magazine has read some of the arguments setting forth the reasons why he or she should have pictures made. These ads have all said "There's a photographer in your town." Following up this advertising is just like small boys getting apples off a tree. One gets on a limb and it bends a little. Two boys on a limb makes it bend a little more. Three boys on the limb and it bends down to where the fourth boy can pick the apples. Think it over. It's economy in advertising.



## A NEW P. M. C. BROMIDE

The addition of No. 8 grade to the double weight P. M. C. Bromides gives the users of these popular papers a great variety to select from.

No. 8 P. M. C. Bromide is a buff stock, double weight paper, with a medium rough lustre surface, and will be furnished at the same price as other Double Weight P. M. C. Bromides.

## A MAN WITH A TALENT

Some of us have natural artistic talent, some acquire it, and others of us plod along in a groove bordering on commercialism, with no thought of anything but the cash receipts. We do have the faculty of pleasing the public and getting the price for our work, however, and for this reason the United States has, by some artistic foreigners, been likened unto one big Cash Register.

American photographers have also been credited with making all American women appear as Duchesses in their photographs of them, but that is certainly nothing against either the photographer or our women, and we wouldn't have them look differently even if we could.

We will admit that there is a great deal of commercialism in American photography, just as there is in all things American, but we also have much artistic talent as well, and this talent compares not at all unfavorably with that of photographers across the water. For example, it is seldom that we have had the pleasure of seeing such freshness, such frankness and simplicity as that shown in the Child-Portraiture of W. C. Noetzel, of Newton Center, Mass. Not only does he show himself to be a master in this most difficult branch of work, but his pictures of men and women



FROM AN ETCHING BLACK PLATINUM PRINT

*By W. C. Noetzel  
Newton Center, Mass.*



are of an equally high degree of merit. One is not surprised at seeing a half dozen examples of beautiful work from a photographer these days, especially if he has some one line of work in which he excels, but to see dozens of pictures, any of which would be hard to criticise, seems rather remarkable.

In looking over the work, one almost invariably says, "He must be a painter of portraits," but Mr. Noetzel paints only with his mind, the camera and his printing medium. The secret of his beautiful Child-Portraiture seems to be in his ability to secure the confidence of his subject, grasp the character that lies underneath the shell of formality and bring it to the surface in trusting obedience to his will. The result is not a catch-as-catch-can picture of a child, but a serious portrait full of natural, childish expression, beautifully lighted, and looking almost squarely at you with eyes full of confidence. A beautiful picture with nothing to detract from the point of interest. The backgrounds are always harmonious, the lightings, soft and round, and the prints of that wonderful texture so elusive of description but most closely approaching the tone and texture of an old etching.

A remarkable thing about these child pictures by Mr. Noetzel is that in most instances they are large 8x10 heads. This may

only seem strange to us because we are accustomed to seeing full figure pictures of children, and this, again, may be due to the fact that many of us do not have enough confidence in our ability to successfully make large heads of children, but the fact remains that these pictures are delightfully free from the distressing and detracting influence of accessories. Not only this, but all the expression of the childish eyes and mouth is retained in these pictures in a most natural and pleasing way.

Such pictures are not only appreciated by the customer, but the work of such a man as Mr. Noetzel can not fail to have an influence for good upon our entire profession. He is in love with his work, puts his whole soul into it and is anxious to do all he can to help the forward movement of modern photographic portrait work. There is an especial satisfaction to us in reproducing Mr. Noetzel's work in this issue of STUDIO LIGHT because we know that such work is worth study on the part of every professional photographer.



*“Watch the  
photographer who uses  
Artura.”*



FROM AN ETCHING BLACK PLATINUM PRINT

*By W. C. Noetzel*  
*Newton Center, Mass.*



## GET - TOGETHER CONVENTION

There was a time when the photographer who discovered something that seemed new, guarded his secret with the utmost caution, lest his brother photographers learn of the method or process and derive some benefit thereby, but those times have changed, and in the Philadelphia Convention we have learned what a real *Get-together* Convention means. We have seen the greatest lights of our profession, not only willing but anxious to impart information that would be of benefit to those who are struggling to better their work, and in so doing, better the profession in general. It was the spirit of broad minded helpfulness which seemed to pervade this meeting of photographers. It was marked by gracious hospitality, by good fellowship and by the interchange of valuable ideas and experiences.

The Congress is to become a most important factor in future convention affairs and we predict that the removal of the per capita tax will bring the various State Associations in much closer touch with the National Association than ever before. Each state is to be allowed two delegates, and it is desired that these delegates come to the Congress instructed by their State Association, that the legislation submitted by Con-

gress to the vote of the National Association may be of equal benefit to photographers in all parts of the country.

Slight changes in the constitution will tend to discourage unwise legislation by making it necessary for all matters brought before the convention to lay over one year before being finally voted upon.

Of the lecture features, the talk by Frank Jewel Raymond seemed to touch the most responsive chord, indicating that the business end of photography is recognized as of equal importance with the artistic. Mr. Raymond says: "Success lies in doing the common things uncommonly good."

One must understand the artist to appreciate Mr. Stieglitz, and there were many who seemed to grasp his views very quickly. Mr. Stieglitz has accomplished much for photography and his talk had much in it for those who are familiar with the work of the Photo Secession.

The demonstrations of negative making by leading photographers of the country were of unusual interest and showed in a forceful way that what the workman lacks is not so much facility as the ability to see the wonderful effects of light and shade that are all about us.

The Woman's Federation was well attended and the lectures and demonstrations were practical and instructive. The federa-



FROM AN ETCHING BLACK PLATINUM PRINT

*By W. C. Noetzel*  
*Newton Center, Mass.*



tion is growing stronger every year and its work should be encouraged by the support of every woman in our profession.

The manufacturers exhibits were in the main hall, one entire end being devoted to the professional apparatus manufactured by the Eastman Co. The beautiful foyer at the head of the magnificent marble stairway contained exhibits of the various papers manufactured by the Eastman Company. The hundreds of prints from studios of many of the leading photographers were hung on harmonious backgrounds of velvet with appropriate drapings which blended in with the tones of the stately marble columns between which they were placed. It was a wonderful display which held the interest of everyone.

Restful lounging seats made for the comfort of the visitor and the beautiful foyer was a most popular rendezvous.

There was a large exhibit of photographs from all parts of the country that were selected and hung in the exhibit room. It was worth careful study and received the close attention it deserved. The women's exhibit showed unusual talent as did also the many prints from foreign exhibitors.

There were so many good things that it is not possible to tell of them all in so short a space but we must not forget the entertainment features. Who has visited Atlantic City and not had

a good time? Everyone knows of the wonderful board walk attractions and nothing was missed by the guests of the Association.

The Philadelphia boys probably have as great a reputation for entertaining as any lot of good fellows in the country and they did themselves proud on Friday evening. From the first morsel of food to the last dance, it was one Midsummer Night's Revel and Turngemeinde Hall vibrated from basement to roof with the shouts and laughter of a great body of grown up children who were relaxing after a strenuous convention week.

Chicago, St. Louis, Denver and Kansas City were the leading candidates for next year's meeting place, the latter city being selected.

Officers selected for the coming year were: President, Chas. F. Townsend, Des Moines, Iowa; First Vice-President, Manly Tyree, Raleigh, N. C.; Second Vice-President, Will H. Towles, Washington, D. C.; Secretary, Homer F. Harden, Wichita, Kansas.

Women's Federation: Katharine Jamieson, President, Pittsburg, Pa.; Lora B. McDaniels, First Vice-President, Springfield, Ill.; Bessie Weiser, Second Vice-President, Richmond, Ind; Maybelle D. Goodlander, Secretary-Treasurer, Muncie, Ind.







FROM AN ETCHING BLACK PLATINUM PRINT

*By W. C. Noetzi  
Newton Center, Mass.*



## SOME FINANCIAL OBSERVATIONS

BY THE OFFICE BOY

Awl the foaks in our town wuz strong for wot they kalled a saif an' sane 4th of July—the growed up wons I mene. Us kids wuzent 2 get up erley an' we wuzent 2 shute off no fire crakers nor no kannons nor nothin' that woud B injurious 2 oure fizzaikal well bein', as the Editor of the paper said.

We wuz to hav' a town piknik an' hav' oure young buzzums filled with patriotism (you got me thaire) by listnin' to speaches by our leedin' citizens.

B 4 the piknik there wuz a peerade, an' ole Bill Hinkle with hiz Nites of Pittyus uniform on wuz the gran' marshall.

Me an' my pal knowed which way the peerade wuz 2 go, an' we put a tomatter kan full ov powder under a bord kross walk, an' jus' B 4 Bill Hinkle got 2 it we lit the fuze from Bhind a fense.

Wot Bill sed you woodent print in youar papper, an' it busted up the peerade, Bkaus when the smoak cleered away Bill wuz foar bloks ahed ov the rest ov it an' goin' fast.

The Boss sed our aktion wuz reprehensibull but he slipped me a 2 kase note, so I gess they aint goin' 2 lektrokute us.

Ma, she kride, but Pa he luffed, and when Ma wuzzent looken, he krossed my palm with silver

—foar bits, an' tole me knot to looze moarn 2 fingers.

Me an' the reception room girl's sister went to the piknik but every boddy gased upon me with suchspision, but they took my munney at the ise Kreme stand jus' the saim.

The Boss says munney may be tainted but most foaks iz willin' to taik it without becin vaxnated.

I asts the Boss wot wuz tainted munney, an' he says that uzually it wuz munney that the other feller got Bkaus he wuz slickern you, an' he says it's called "tainted" Bkaus it *taint* yours while you wish it wuz.

The day after the piknik I wuzzent fealin good, an' the Boss asts me did I spend awl that 2 kase note for ise Kreme and stuff, and when I tole him I did he sed some foaks can't stan' prosperity.

The Boss sed that if I had put them 2 dollars out on Kompound interest that in a thousand yeres I woud bee a ritche man.

I asts him didn' he no I woud be ded by that time an' he says shure, but look at the fun my hairs kood have with it.

The Boss says thairs 2 ways of bein' foolish with youar munney—too loose, an' too tite, an' that while money is the only thing that will work nites an' daze an' Sundaze for you, that it's a good thing to giv' it a vakation onct in a while, an' let it do some thin foolish just for the fun ov it.

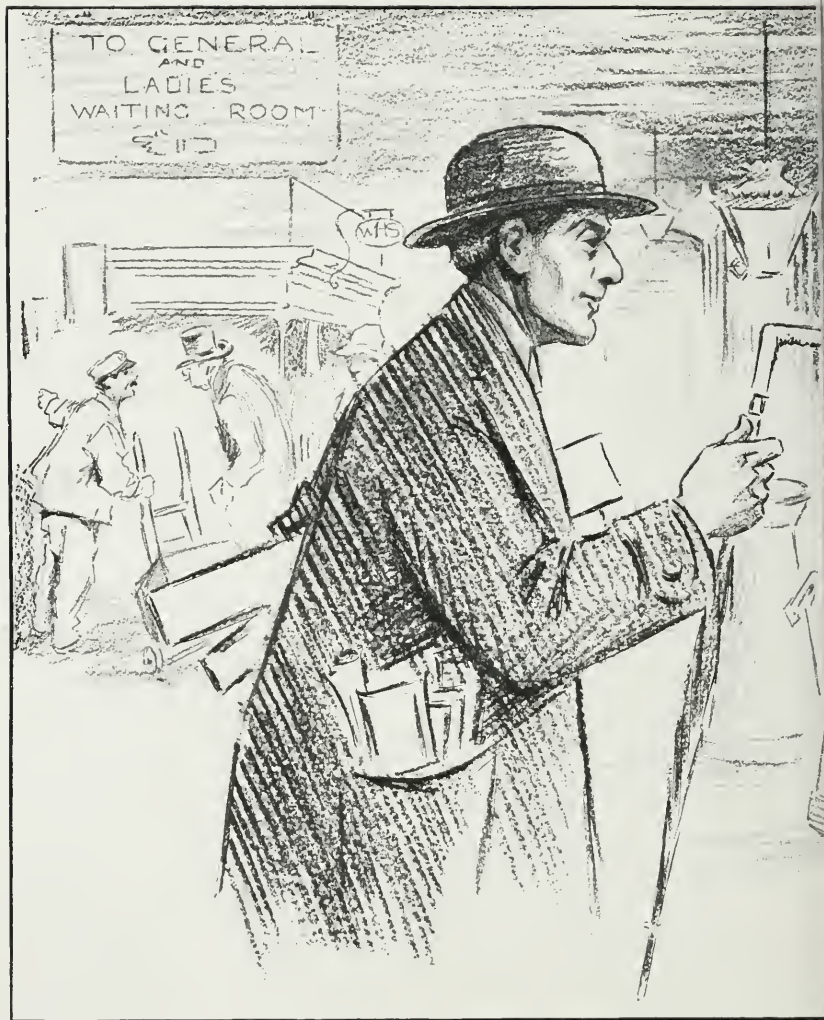
The Boss says that you mussent



FROM AN ETCHING BLACK PLATINUM PRINT

*By W. C. Noetzel*  
*Newton Center, Mass.*





### AFTER THE CONVENTION

*"Well, good-bye, old man—you won't want persuading next year."*

*"You bet I won't! If it hadn't been for you I should have missed it all. I'll be with you again next year."*



WILL OWEN

From a pencil sketch by Will Owen.

giv' your munney 2 many holidaze or it may bee away on one of 'em when the rent or the stol: hous' bill falls due.

I gaive my munney a holiday at Atlantik Citty durin' the convention, an' I gess it thot it wuz a lay off stid of a vakation Bkaus it aint kom back yet.

Tell you awl aboute it next-time.



## SALESMANSHIP

Many photographers fall short of the success that is really due them, because they lack ability as salesmen. They are first-class photographers, but do not know the first principles of good salesmanship. This is more often true of the photographer in the smaller towns, though many city photographers have the idea they can handle their customers better than anyone else.

The fact of the matter is, the customers handle *them* and they, like all of us, like the little flattery that should be used in the other direction to draw the dollars out of the customers' pockets. I have actually seen a good receptionist lose a forty dollar order because the customer insisted on seeing the photographer and the photographer yielded to the little flattery of a smooth tongue that had no effect on the clever receptionist. If you have a good receptionist, back her up—give her a free hand—

never take a customer away from her, and if there is any occasion for making special prices to anyone, don't make them yourself—let her make them. If you can't have this much confidence in your saleswoman, better let her go and get one you do have confidence in.

Put yourself in her place. Suppose you have made a careful study of human nature and feel that you know just how to handle the customer you are dealing with. You have played your game well; you have the bases filled, as it were, and have your best argument up to bat. You know from experience just about what you can expect. That argument is a pinch hitter and you ought to get two scores at least, but—along comes the boss and decides to do a little batting himself. He isn't on to the customer's curves and you lose the game. Now, honestly; how would you feel? It's your loss to be sure, but it's discouraging to a good saleswoman.

Salesmanship is an important factor in every business, but it is a thing apart from the business itself. A good salesman may sell drugs, clothing, books, photographs, or almost any commodity, but it doesn't stand to reason that he must be a prescriptionist, tailor, author or photographer to sell the goods. On the other hand, a man who is proficient in any of the above lines



FROM AN ETCHING BLACK PLATINUM PRINT

*By W. C. Noetzel  
Newton Center, Mass.*



is usually not a good salesman. Stick to the work you are most fitted to and let someone else do the selling, or, if you can not do that, learn to be a salesman as you have learned your business as a photographer. When you are making a sale in your reception room, forget that you are selling your own work. You are playing a double role and must be another person as the salesman. You are working for the photographer and you must forget that you are the photographer. If the customer has flattery to offer, remember it is not for you as a salesman but for your other self. Don't let it affect your price: don't let it induce you to add a couple of extra prints to the order and kill a duplicate order: don't let it make you lose sight of the fact that you are only working for the photographer.

If you are going to be a salesman, study a good salesman's methods. Be observing when you buy and you will soon be able to sell better. You can get good points from a poor salesman as well as a good one—points on how *not* to sell goods.

I had hunted the town over for a certain make of goods and finally saw them advertised in a shop window. I asked for the goods and the clerk brought out two articles. He passed one over the counter to me, with the remark, "We prefer to sell this

article." but he didn't get any further. I was mad in a minute. I had specifically asked for an article and had something else handed me, and, of course, I wouldn't buy it. Now, if that young man had been a salesman, he would have given me what I asked for and when I was satisfied at having found what I wanted, he would have said: "We carry several lines and I would be pleased to show them all to you." and, of course, I couldn't have objected. Then, without making it appear that I was a poor judge of merchandise, he would have shown more good points to the article he was anxious to sell and let me decide for myself what I wanted to buy. People can't be driven in buying. You must lead them.

Each customer requires different handling and you can have no fixed rule except to fix your estimate of that customer high enough without going too high. Many a man has paid twenty dollars a dozen for pictures, when he only intends to pay fifteen, just because a clever saleswoman sized him up as a twenty dollar man and he didn't like to drop below her estimate of him.

Just one instance of what a good saleswoman can do, and we will leave it for you to decide what it takes to sell goods. An old lady came into the studio, who had not had a picture made for years. She was very well-to-





FROM AN ETCHING BLACK PLATINUM PRINT

*By W. C. Noetzel  
Newton Center, Mass.*



do, and the receptionist merely knew her by sight. After a pleasant "Good morning," the lady stated that she wanted some small pictures, not over ten dollars a dozen, and was shown the exact thing she wanted and seemed quite satisfied. She was told it would be a few minutes before Mr. ——— could make her sitting, and was asked if she would not like to see some of their other pictures while she was waiting. There was no objection, so the receptionist began showing her the best work in the studio, being careful to point out people of the lady's acquaintance, and casually mentioning the prices of the various grades of work up to fifty or sixty dollars a dozen, but never a word to change the lady's original order. Only enthusiasm and pride in the beautiful pictures.

After numerous pictures of the lady's friends had been shown her, she went back over the pictures and finally said "I'll take a dozen of this twenty-five dollar style." "Oh, but I thought you had decided on this ten dollar style, Mrs. ———." "No, I don't think I like those very well. You may change my order to this style."

Now, that's what I call clever salesmanship. It's tact in selling, in knowing how to sell the particular individual.



## ARTURA IRIS E SMOOTH

There has been a large demand for Artura Iris E with a still smoother surface than we have been supplying. To fill this demand, we will in the future supply E Smooth in a perfectly smooth matte surface similar to Iris C, but, of course, the stock will be buff.

This change will make the difference between E Smooth and E Rough, a greater difference than before, and the E Smooth will be found just the proper surface for very small heads, the grain of a rougher paper being objectionable.



## EASTMAN DOUBLE COATED MOUNTING TAPE

Eastman Double Coated Mounting Tape consists of a strip of tough thin paper, one-half inch wide, coated on both sides with a powerful adhesive. It is supplied in 100 ft. rolls in a neat carton provided with a rule, so that the exact length needed may be measured and torn off.

Moisten one side of the tape and attach to the top of back of print. Moisten the other side and attach to the mount or folder, placing same under pressure for a few minutes.

Eastman Double Coated Mounting Tape, per roll of 100 feet, ten cents.



FROM AN ETCHING BLACK PLATINUM PRINT

*By W. C. Noetzel  
Newton Center, Mass.*



## THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.



The vacation is ended; the jolly friends are separated, but—you can keep them with you and be with them in pictures.

Probably you owe it to them, and modern photography makes the obligation an easy one to meet.

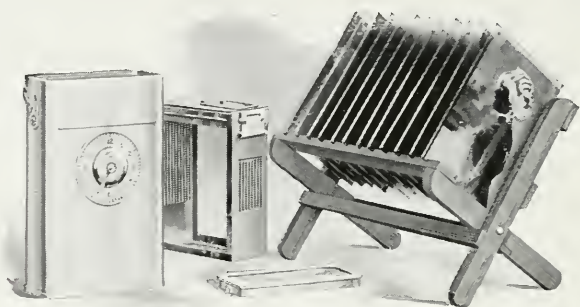
## THE PYRO STUDIO

# BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1912



Des Moines, Iowa . . . . .	August 27, 28, 29
Milwaukee, Wis. . . . .	September 3, 4, 5
Fort Wayne, Ind. . . . .	September 10, 11, 12
Cincinnati, O. . . . .	September 17, 18, 19
Pittsburg, Pa. . . . .	September 24, 25, 26
Buffalo, N. Y. . . . .	October 1, 2, 3





## *IN HOT WEATHER*

There's no dread of developing—no fear of the result when

# The Eastman Plate Tank

does the work.

It saves time and energy—gives better, cleaner results.

---

EASTMAN KODAK COMPANY.

ROCHESTER, N. Y.

*All Dealers.*

# TOZOL

*The Simplified Developing  
Agent for Photographic  
Papers*

Correct balance in a developer depends upon the correct proportioning of the developing agents.

TOZOL requires no additional developing agent. It has the balance—gives the results. Better results too.

TOZOL costs less—goes further.

---

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

*All Dealers.*



*THE ADVANTAGES OF*  
**ROYLON**

ROYLON with hydrochinon makes a vigorous developer for photographic papers.

ROYLON gives rich warm tones—is not easily exhausted.

ROYLON is specially suited to those who are subject to the irritating effects of other developers. In most of these cases there are no ill effects from its use.

THE PRICE

1 ounce bottle . . . . .	\$ .60
$\frac{1}{4}$ pound " . . . . .	2.25
$\frac{1}{2}$ " " . . . . .	4.25
1 " " . . . . .	8.00

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers.*



*Increase the Quality—Increase the  
Price—Increase the Profit*

# EASTMAN

**ETCHING**  
**EB** **AND** **ETCHING**  
**BLACK** **ES** **SEPIA**

# PLATINUM

Are entirely different from other photographic papers. There's nothing like them in tone, in texture or in printing quality.

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

*All Dealers.*

*When you say chemicals, say  
also the kind*

Chemicals are sold in varying degrees of strength and purity from the commercial grades to the highly refined article.

Eastman Tested Chemicals never vary—are of uniform strength and action. They contain no impurities to throw your solutions out of balance.

You can be certain when you buy the chemicals in the original package with this assurance on the label.



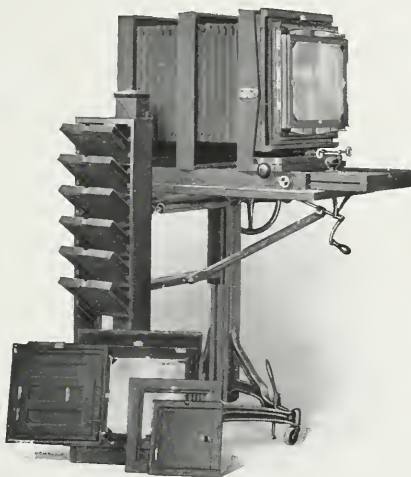
EASTMAN KODAK CO.,

ROCHESTER, N. Y.

*All Dealers.*

# Century Studio Outfit No. 8

**T**HE CENTURY Studio Outfit No. 8 is similar in design and construction to the 11 x 14 Century Universal Studio Outfit. The No. 8 Outfit dispenses with the heavy 11 x 14 Universal Holder, and in its place a reversing ground glass back is supplied which permits the use of 11 x 14 double Century



View Plate Holder. In addition to this the outfit is supplied with sliding ground glass carriage, which takes the 8 x 10 light weight curtain slide holder, and an adapter for this sliding ground glass carriage which admits the 5 x 7 holder. These interchangeable backs allow the use of 5 x 7 and 8 x 10 curtain slide holders in the ground glass carriage, and when it is necessary to make a negative 11 x 14 the spring actuated ground glass back can be attached instantly to the back of the camera.

The camera consists of the regular No. 2 Century Grand Portrait Camera in 11 x 14 size, without the swinging ground glass back which is rendered unnecessary by the use of the spring actuated back.

The stand is the improved Semi-Centennial Stand as supplied with the Universal Outfit, with rack for 8 x 10 curtain slide holders. If desired, the rack can be furnished to take the 5 x 7 holder.

## CENTURY STUDIO OUTFIT No. 8.

Century Studio Outfit No. 8, complete, consists of an 11 x 14 Grand Portrait Camera No. 2, with one Reversible Spring Actuated Ground Glass Adapter, with 11 x 14 Century View Double Plate Holder, one 8 x 10 Sliding Ground Glass Carriage, including 8 x 10 light weight Curtain Slide Holder, with adapter frame to fit the above camera, one 8 x 10-5 x 7 Adapter Frame, including one 5 x 7 Cabinet Holder, and one No. 2 Semi-Centennial Stand with 5 x 7 plate holder rack . . . . . \$120.00

## CENTURY CAMERA DIVISION

EASTMAN KODAK CO.

ROCHESTER, N. Y.

GET BUSY EARLY ON YOUR CALENDAR  
MEANS TO YOU AN INCREASED HOLIDAY BUSINESS

*Our Studio  
Calendar*



7 $\frac{1}{4}$  x 17 $\frac{1}{2}$  inches outside. For single or double weight 4 x 6 prints, Black and White, Buff and Sepia tones. Beautiful three-color effects with handsome Calendar pad. Flap tied with silk cord and tassels. We will mail sample for seven two-cent stamps.

**THE ADVERTISING VALUE TO YOUR BUSINESS**—When you put out the Studio Calendar early you get an early "ad" for your Fall business and a continuous "ad" for the year 1913.

**WHY THE STUDIO CALENDAR IS YOUR BEST BET**—It shows a sample of your portraits. It is constantly on exhibition in the homes, for the reason that it is a Calendar. It is not thrown away like other very beautiful Calendars, because it contains a photograph and it is the portrait of a friend.

It is **THE GREATEST ADVERTISING SCHEME FOR YOU**, because it advertises you and your portraits thoroughly and you sell it at a profit when you put it out as suggested in tips 1, 2, 3, 4 and 6 in our Fall Supplement. The time to order and get busy—NOW

Designed and Manufactured by  
**TAPRELL, LOOMIS & COMPANY**  
CHICAGO, U. S. A.

Ask your dealer about this.

The Leading Card Novelty House of America

## OUR POLICY

Our business was established on a quality basis. It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Kodak factories in Europe and America are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the-wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

C. K. Co., LTD.



FROM A ZELTA PRINT

*By Elias Goldensky  
Philadelphia, Pa.*



# STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE · THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 4

SEPTEMBER 1912

No. 7

Impressions are the bumps received by the mind when a thing strikes it as being good or bad.

Making an impression is like driving a nail. If it is a good impression, it drives straight, holds tight and looks well.

If it's a bad impression, it drives crooked and must be pulled out and driven again to make it hold. Even then it never holds as strong, and there's always a hole to putty up with excuses.

Begin making good impressions in your show case, but don't stop there. You can't make an impression hold by putting all the nails in the same place.

If you are building a reputation, good impressions are a very important part of the building material. Put the nails close together. The display case is the first nail, the entrance or stairway the second nail, the reception room the third nail, the posing room the fourth, etc.

Drive home a good impression in each place and it will help hold your reputation together.

Some impressions are strongest and hold together best when plenty of very small nails are used. This comes very near being fancy work and should be left to a clever woman. A good receptionist will look after the little details that are so vital in making a good impression on a refined customer.

Don't forget, however, that good impressions will not stand alone. You must have a solid foundation and framework of quality materials to make your reputation hold together. Many a man has made a good impression to begin with but had nothing back of it, much as the young Roman architect who built a large but poorly constructed amphitheatre which, when filled with people, crumbled and fell. An inscription of three words was placed below his name over the doorway—"He was banished."

## CHANGING A NATION'S HABITS BY ADVERTISING

"The housekeeper's pride was once her parlor, to-day it is the immaculate whiteness of her bath-room."

Such was the remark passed the other day by a wide awake business man in a discussion that embraced politics, the high cost of living, the present prosperity of the farmer, and general social conditions.

And the other party to the conversation came back: "Yes, and this has been brought about by the advertising of the Standard Sanitary Mfg. Co."

"You're right," said the wide awake business man.

There are still houses without bath rooms, and other houses without modern bath rooms, but tens of thousands of old houses have been modernized with white tile and sanitary plumbing, and in the architect's office the bath rooms to-day get early consideration in the making of every set of plans.

Hotels that were "modern" a few years ago had bath rooms only with their most luxurious suites. To-day they are built with a bath with nearly every, and in some cases with every, room. Old hotels have had to put in additional baths to keep up-to-date. Their guests being accustomed to the luxury of a

well appointed bath at home, demand it also when they travel.

Advertising has changed the habits of a nation. Yes, in this respect at least, it has contributed to the high cost of living by encouraging extravagance in bath rooms. But likewise it has contributed to cleanliness and comfort and health—all worth while extravagances.

Advertising can likewise persuade people to have their pictures taken. Can appeal to their sense of duty, their vanity and can make them understand that "sitting for a picture" is no longer an ordeal to be dreaded. Our magazine copy for September is along this line. It's based on a personal incident, for it briefly tells of how the man who wrote it was once handled by a clever photographer. The result was a "natural" picture, free from all suggestion of "pose."

There's a thought in that advertisement for both your newspaper copy and your work under the light.

The advertisement reproduced on page 5 appears in full pages in the September issues of *American Magazine*, *McClure's*, *Munsey's*, *Review of Reviews*, *World's Work* and as a quarter page in *Collier's*. September *Cosmopolitan*, issued August 10th, carries the copy about the famous picture of Miss Draper, which was in the August issues of several other magazines, and really car-



“Just make yourself comfortable. I’ll be ready in a minute.” That’s the way a photographer spoke the other day after seating his subject in the studio.

A few seconds later he said: “I think those will be very good. Will mail proofs to-night.”

Clever photographers and fast plates and lenses have made having your picture taken a rather pleasant experience these days.

*There's a photographer in your town.*

Eastman Kodak Company, Rochester, N. Y.

ries out the same idea—"clever photographers and fast plates and lenses have made having your picture taken a rather pleasant experience these days."

September marks a settling into the harness for winter business. First you know, people will be contemplating their Christmas purchases. It's high time to begin influencing their minds as to what those purchases shall be—photographs, of course.

We shall continue to help, but we can't do it alone. Our advertising will be of the most help to those who co-operate with similar publicity.



## CONVENTION EXPERIENCES

BY THE OFFICE BOY

Well, me an' the Boss haz got bak from the convention.

I kontradikted a awful kold down to Atlantik City, my bargain bathin' sute shrunk mos' up to nothin' when I got it wet, an' I gess I ketched the kold runnin' from the watter to the bathin' hous.

The Boss says I aint the first feller to get a chill after tryin' oute a bargain.

Me and Jimmy the printer wuz wanderin' aroun' the hotel where we wuz stoppin' and we seen a sine wot says "Elevator to roof garden." We thot land must bee awful xpensiv in Phillydelphy for the hotel to hav its garden on

the roof. So we went up on it; twant no garden atall—jus' a plaise with etin' tabels. Me an' Jimmy wuz kinda rattled, one feller took our hats, an' it kost us ten cents a peace to get 'em bak, and another feller set us down to a tabel, an' we had jus' et dinner, but we ordered sum moar an' it kost us 2 dollers. Nex' day me an' Jimmy wuz afrade to get on a strete car without firs' askin' wot it kost to ride.

The Boss says investigatin' life in a grate citty is interestin' but awlso xpensiv.

The plaice where they held the convention wuz a reggler pallace; Gee! you otta seen the plaice where the Eastman Company had theire pitchers hung, rite at the top of a rele marbel stare kase, with marbel pillers awl aroun' an' velvet kurtins, an' karpets wot your fete sunk in 2 like the moss aroun' the edge of the frog pond down in Grandad's pashture.

Down 2 the other end of the haul wuz a big staige with awl kinds of whoppin' big kameras, an' every thing else for uze in the studio, an' all the Eastman fellers in thair wuz so bizzy talkin' an' taikin' orders that they didden have no time to ete. One big fat feller in thair looked like he didden nede to do no etin for a weke.

One day we awl went down to Atlantik Citty—that's whear I los' my bathin' sute. Lots an' lots



FROM A ZELTA PRINT

*By Elias Goldensky  
Philadelphia, Pa.*



of foaks wuz ridin' up an' down the bored walk in big baby kariagis, with a man pushin' 'em. Me and Jimmy we road in won of 'em jus' like we wuz million-hairs, an' I don' blaim my baby brother no moar for wantin' to ride in hiz littel won.

The Boss took us in2 a big hotel for sumthin to ete B 4 we kaim hoam that evenin', an he sed we kud ete onions if we wanted 2 Bkaus the bill wood taik our breth away (joak).

One of the plaices along the bored walk had a sine reedin, "Awl the sody watter you wanta drink for 5 cents." Me an' Jimmy went in an' tride to get even for wot we blowed in on the roof garden. I gess we did awl rite, but we had to go an' lye down Bhind a bath hous' for a' hour afterwards.

The Boss says gettin' even sometimes haz a stinger in it.

Friday nite the Philladephy fellers gave us awl a party at Turnge-hoap-you-choak Hall—anny how, that's as near as I kan get to it. They wuz moar pretty girls thair then I ever seen outside ov the pitchers in Ma's fashin book, an' we had sum etes. Me an' Jimmy wuz afrade to sit down to the tabel (thinkin' of our roof garden xperience) but a feller tole us to pitch in az it wuz awl pade for. Long 'bout ten o'klok the Boss kum along an' put hiz arm aroun' me an' sed he wuz goin' to adop' me

for hiz only sun, but he forgot to maik oute the papers the nex' mornin'. They giv us a big vaw-deveal show an' a danse, an' I bot a mornin' papper on the way hoam.

Funny how all the pas' Presidents loozes there watches—the fellers had to taik up a kollection an' buy won for Ben Larrimer. I ges tho' that sum of the fellers swiped Ben's ole watch firs' so as they kud giv' him another 1, Bekaus every boddy thinks a lot of Ben. Nex' yere we're goin' to Kansas Citty. I hoap we doan hav' to fite no indians.



## ZELTA

A MATTE-SURFACE, READY-SENSITIZED ALBUMEN PRINTING-OUT PAPER. THE LATEST GOOD THING FROM THE CITY PHOTOGRAPHIC.

Zelta—the paper that was the talk of the Philadelphia Convention, is now ready for the market.

Technically, Zelta is a ready-sensitized albumen printing-out paper, with excellent keeping qualities. But Zelta is something more. It's a paper that gives opportunity for the photographer to exercise his originality—show his individuality. Yet it is by no means a difficult paper to work. Straight printing and toning methods, easily mastered, give uniform prints of delightful tone and texture. But the man who wants something out of the ordinary will find in Zelta a medium that lends itself with greatest



FROM A ZELTA PRINT

*By Elias Goldensky  
Philadelphia, Pa.*



resiliency to special treatment. Zelta is coated on both white and chamois stocks of pleasing texture. Tones may be varied by the use of either gold or platinum, by a combination of the two and by the strength and age of the baths used. Reds and olive browns and deep lustrous black, and the intermediate tones, are all at the command of the operator, and whatever the tone the detail is carried, step by step, with the finest gradation from shadow to high-light.

Zelta offers opportunity to the photographer to awaken interest with something new, yet not merely new, but with a subtle quality that will appeal to the highest grade clientele. It offers the photographer ample opportunity to put out a higher grade of work at a higher price and a better net profit.

Zelta has not yet been stocked by all dealers, but all dealers know about it and can furnish your trial order promptly. And right now is the time to get acquainted with Zelta with a view to making it a feature in your holiday business. And with Zelta the fact that your keenest competitor may use it for *his* holiday leader need be no deterrent. Both of you can make beautiful work on Zelta, yet the work will not be alike—it has that range in tone and quality which will enable you to stamp it with *your* individuality. Zelta, though a

simple, is not a mechanical printing medium.

Our illustrations are from Zelta prints from Goldensky negatives. Printer's ink cannot show the tones, nor can the half-tone show the fineness of gradation, yet they give an inkling of Zelta quality. Every photographer who has or hopes to have a high-grade business will look into the possibilities which Zelta offers for the production of superior and distinctive work.

Zelta will be furnished in the following grades:

GRADE	COLOR	SURFACE	WEIGHT
A	White	Gros-grain	Light
B	White	Smooth	Medium
C	Chamois	Semi-rough	Medium
D	Chamois	Gros-grain	Heavy

#### PRICE LIST

SIZE	DOZEN	GROSS
3 <sup>7</sup> / <sub>8</sub> X 5 <sup>1</sup> / <sub>2</sub>	\$ 0.45	\$ 5.00
4 X 6	.45	5 00
4 <sup>1</sup> / <sub>4</sub> X 6 <sup>1</sup> / <sub>2</sub>	.55	6.00
5 X 7	.65	7.25
6 <sup>1</sup> / <sub>2</sub> X 8 <sup>1</sup> / <sub>2</sub>	1.00	11.00
8 X 10	1.50	16.50
11 X 14	3.00	33.00
14 X 17	4.80	53.00
16 X 20	5.60	62.00
20 X 24	8.00	88.00

"Zelta" paper is not furnished in rolls.



## ZELTA

The opportunity for the man who looks, first to quality—then to price—then to profit.



FROM A ZELTA PRINT

*By Elias Goldensky  
Philadelphia, Pa.*



## HOW YOU CAN PHOTOGRAPH COLORED OBJECTS

If you don't just understand what is meant by color contrast, hunt around for a bright red label with black printed matter on the red, and try to make a negative that will show the label as you see it with your eyes. You can't do it with an ordinary plate. The bright red looks lighter than the black, but you can't get the plate to see it that way. The red will photograph as black as the black letters, so there is no contrast in the negative.

This may seem an extreme case to you, but such things come up every day in Commercial Photography, and if the man in the small town expects to make the most of his opportunities, he must not only be prepared to do an occasional job of commercial work, but he should encourage it. This can only be accomplished by doing *good* work. And to do good commercial work you must know something about making photographs of colored objects.

To begin on this subject of color, you must know first of all, that you cannot make red, or any color containing red, appear in a photograph as light as it appears to the eye unless you use a Panchromatic Plate. This is very simple to understand, as the ordinary plate is not sensitive to red; consequently red objects photo-

graph much darker than they look.

The only way to overcome this trouble is to use a plate that is sensitive to red, the best plate of this kind being the Wratten Panchromatic. As the name implies, this plate is sensitive to all colors, and as it is not possible to make a plate which is not more sensitive to blue than to other colors, it is necessary to use with this plate a yellow screen or filter in front of the lens to cut out some of the rays of blue light. Then all colors may be photographed in the same tone and contrast to one another that they have to the eye. This gives a *true* orthochromatic result.

For example, if you had four cards, one blue, one yellow, one green and one pink, all being *equally dark* in tone, they would photograph alike on the Panchromatic Plate, using the correct yellow filter (K 3).

Now suppose you have a florist bring in a beautiful bouquet of red roses in a mass of green foliage, and he asks you to make a photograph of these flowers. What are you going to do? Use an ordinary plate and the flowers and foliage will both be very dark. Use a Panchromatic Plate and yellow (K 3) filter, and they will both be lighter, but still the result will not be satisfactory. Right here is where what is known as a "Contrast Filter" saves the situation. This filter





FROM A ZELTA PRINT

*By Elias Goldensky  
Philadelphia, Pa.*



would be of no use without the Panchromatic Plate, for it is red in color and the plate must be sensitive to red. By placing this filter before the lens, the roses will photograph much lighter than the green leaves, and a very satisfactory negative is secured. It would be just as easy to make the green leaves photograph light and the roses dark, by using a green filter. This method is known as over-correction towards red or green—making color contrast where there is no contrast in tones.

The red filter, or to be more correct, orange-red (A) filter, is especially valuable if used with the Panchromatic Plate in photographing pieces of mahogany furniture. Another contrast filter which is very valuable when used with the Panchromatic Plate is the strong yellow (G) filter. This filter brings out the grain of oak and all yellow woods in a surprising manner, and is also valuable in making copies of old prints which have become stained. If you have to copy an old print which has a bad yellow stain, the ordinary plate will emphasize the stain and make it almost black. The Panchromatic Plate and correct Orthochromatic Filter (K 3) will show the stain just as dark as it looks to the eye. The Panchromatic Plate and strong yellow Contrast Filter (G) will make the stain absolutely invisible and you will be

enabled to secure a copy that will, as a rule, be much better than the original.

Naturally the Panchromatic Plate being sensitive to red can not be developed by a red light, but is very conveniently handled in the plate tank, or may be developed in a safely covered tray.

The Wratten & Wainwright color filters are prepared by coating glass with gelatine to which the necessary dyes have been added. After drying, the gelatine is stripped from the glass and carefully examined, tested and compared, that it may give scientific color separation. We can supply the gelatine film, but most photographers prefer to have these filters protected by being cemented in optical glass. A complete set of filters is furnished, neatly packed in a case, and these filters will all be found of great value to the commercial photographer. Single filters may be had when the entire set is not wanted.

The effect that will be secured on the Panchromatic Plate with any of these filters may be very quickly seen by examining the object through the filter. The colors will photograph on the Panchromatic Plate in the same tone and contrast to one another that they have to the eye in viewing them through the filter. This makes it very easy to secure the result desired in difficult colored subjects.

The Wratten & Wainwright Orthochromatic and Contrast Filters are as follows:

Orthochromatic Filters, K 1, K 2 and K 3.

The K 1 is a light filter, requiring on a Wratten Panchromatic plate only about  $1\frac{1}{2}$  times the unscreened exposure, therefore it is very suitable for quick view work.

The K 2 is the most generally useful filter, increasing exposure on a Wratten Panchromatic plate about  $3\frac{1}{2}$  times, and giving excellent color rendering.

The K 3 filter gives absolutely correct color rendering and requires about 5 times the unscreened exposure on the Wratten Panchromatic plate. It is not suitable for use with other plates.

The Contrast Filters are as follows: G, F and the Tri-Color Filters A, B and C.

G. A strong yellow filter, valuable in photographing oak and other yellow woods, stained prints, etc.

F. A deep red filter used in photographing very dark mahogany, blue prints, etc.

A. An orange-red filter for photographing mahogany and other red woods. Used in giving strong contrast between reds and other colors.

B. A green filter used in photographing blue or purple typewriting, carpets, rugs, etc.

C. A blue filter for three-color work.

WRATTEN & WAINRIGHT PANCHROMATIC AND PROCESS PANCHROMATIC PLATES

		Per Doz.
5	x 7	1.60
6 $\frac{1}{2}$	x 8 $\frac{1}{2}$	2.40
8	x 10	3.60
10	x 12	5.70
11	x 14	9.60
14	x 17	14.00

WRATTEN & WAINRIGHT SAFELIGHTS

These safelights consist of one or two sheets of glass coated with a colored gelatine film, which transmits a perfectly safe light for handling the plate for which they are recommended.

*Series 0.* A bright orange color suitable for use with Bromide paper and Lantern Plates.

*Series 1.* An orange safelight for use with ordinary, medium and extra rapid plates which are not color-sensitive. Consists of yellow and orange coated glass, with red paper between.

*Series 2.* A safelight for extra rapid and Orthochromatic Plates which are sensitive to green but not red. This safelight consists of yellow and violet colored glass with deep red paper between.

*Series 3.* This is the green safelight for use with the red-sensitive Panchromatic Plate. It gives a faint illumination, which grows quite strong as the eyes become accustomed to it. This safelight consists of yellow and green coated glass with green paper between.

*Series 4.* Bright green safelight for use with ordinary plates, for those who are unable to use a red light. Not safe for Orthochromatic Plates.

*Series 5.* Blue green safelight, which can be used with Orthochromatic Plates if care be taken. Not recommended except where the red Series 2 cannot be used with comfort.



FROM A ZELTA PRINT

*By Elias Goldensky  
Philadelphia, Pa.*





FROM A ZELTA PRINT

*By Elias Goldensky  
Philadelphia, Pa.*



## TANK DEVELOPMENT

One of the leading photographers of the Prairie provinces wrote us the other day that while attending the Eastman School of Professional Photography held last July in Winnipeg, he was surprised to find that so few photographers in that section of the country were using the tank successfully, though the majority have them.

This man uses a battery of seven tanks and claims that they save him the wages of an extra hand.

The three essentials of successful tank development are: cleanliness, good chemicals and pure water.

*Dirty Tanks*—The tank must be kept clean if you would have it work right. The best way to keep it clean is to wash it out with boiling water when through using and dry thoroughly. Never put your tank away with the inside damp. If deposits appear on the side, they can be quickly removed by using a dilute solution of acetic acid to cut them off.

*Poor Chemicals*—As in all photographic processes, you must have chemicals of the highest grade. Use chemicals bearing the C. K. Seal.

*Poor Water*—In March STUDIO LIGHT, page 8, we give the best

method we know to make sure of good water. Remember that organic matter in water means charging the water with gas, and unless this gas is expelled, plates will be affected by semi-transparent spots. Photographers, in Western Canada especially, cannot be too careful of the water used in their work and this is the time to see about it, before the holiday trade begins.



## THE MUCH BERATED POST CARD

There are two sides to every question—sometimes more, and this is especially true of the Post Card business. In the past there have been many arguments for and against Tintypes, Penny Pictures, etc., and now it is the Post Card. It seems there are those who will always object to any branch of photographic work intended to catch the spare change of a pleasure-loving, money-spending public, but the fact remains that if this money is not caught in the pockets of the photographer who makes Post Cards, it will go elsewhere, for it is the kind of money that gathers no moss—it goes too fast.

Do away with the Post Card and there will be some other photographic novelty spring up to take its place. The people, or, a certain class of people, de-



FROM A ZELTA PRINT

*By Elias Goldensky  
Philadelphia, Pa.*



mand these novelties, and a certain number of photographers are always willing to fill the demand. In the old days there was the Tintype man with his tent, who attended all the county fairs and was located at every beach and summer resort. He also traveled through the country in a wagon and gathered in all the loose change he could between times. Then there was the photographer who made the C. D. Vs., Petittes and all the other little "du-dads," some of them to slip in tiny cut-out mounts and some to be pasted on cards. After him came the "Penny Picture" or "Stamp Man," as he was sometimes called, and finally the Post Card Man.

Some photographers have gone so far as to say that the Post Card business has been a real benefit in that they attribute to it their sale of a greater number of larger sized photographs than ever before. People who have money to spend for good work take more readily to  $5 \times 7$ ,  $6 \times 8$ , or  $8 \times 10$  prints, because the Post Card has rather made the small size picture unpopular, and we certainly should not complain about our customers wanting large pictures.

Most of us buy  $4\frac{3}{4} \times 6\frac{1}{2}$  plates but we don't use them; that is, don't use the full size of them. We make cabinet prints when we might just as well make  $4 \times 6$ —the paper costs no more.

If our cabinet paper costs us \$2.00 per gross, it will cost just  $6\frac{2}{3}$  cents more on the dozen to use  $4\frac{1}{4} \times 6\frac{1}{2}$ , and  $5 \times 7$  paper will cost another 6 cents more on the dozen, so why not make the most of our plates by spending a few cents more on a dozen pictures? We can not only compete with the Post Card in this way, but we can sell more pictures at better prices by giving the customer more for his money. A Post Card is smaller than a cabinet print, and in comparison with a  $5 \times 7$  print, the difference is so great that there is no comparison.

Who will begrudge six or twelve cents on the cost of a dozen prints, when it not only gives us a better price for our pictures but meets any competition we may have on Post Cards and pleases our customers? Make a larger sized print from your cabinet negative and the customer who has five dollars or more to pay for pictures will not be satisfied with Post Cards. The one who has fifty cents or a dollar to spend will not buy four or five dollar pictures anyway.

There are lots worse things than Post Cards.

*Seed Quality is Printing Quality. You deliver it to the customer in the finished print.*





Advertising cut, No. 182. Price, 60 cents. See following page.



## PRACTICAL SUGGESTIONS

IDEAS THAT HAVE BEEN TRIED  
BY PHOTOGRAPHERS AND  
FOUND TO BE USEFUL

In blocking out negatives of furniture or machinery, where there are a great many straight lines, much time may be saved and better results secured by using liquid drawing ink, a ruling pen and a ruler. By this method the lines may be made clean cut to the edge of the object and the

filling in may be done with any ordinary opaque brush.



Some people's hands perspire so freely that it is next to impossible for them to handle negatives, prints or white mounts without leaving them finger marked. I have seen a photographer overcome this trouble by wearing the cheap white cotton gloves that may be bought for a few cents at any dry goods store.

## THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.



**T**HERE'S no picture more beautiful than a picture of the mother and her children.

You want such pictures, and you can make that other mother—*your mother*—happy with a picture of her grown-up daughter and grandchildren.

---

*Make the appointment to-day.*

---

**THE  
PYRO STUDIO**

# BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1912



Milwaukee, Wis. . . . .	September 3, 4, 5
Fort Wayne, Ind. . . . .	September 10, 11, 12
Cincinnati, O. . . . .	September 17, 18, 19
Pittsburg, Pa. . . . .	September 24, 25, 26
Buffalo, N. Y. . . . .	October 1, 2, 3
Syracuse, N. Y. . . . .	October 8, 9, 10
Baltimore, Md. . . . .	October 15, 16, 17
Norfolk, Va. . . . .	October 22, 23, 24
Charlotte, N. C. . . . .	October 29, 30, 31



When you want goods

**RUSH**

send your orders to us.

---

*Our Large Stock Insures  
Prompt Service*

*ARTURA, ARISTO, VELOX  
AND AZO PAPERS*

*SEED, ROYAL AND  
STANLEY PLATES*

*Outfits and Accessories*

---

J. G. Ramsey & Co., Limited,

66 King St. West, Toronto.

# Eastman Hard Rubber Stirring Rod

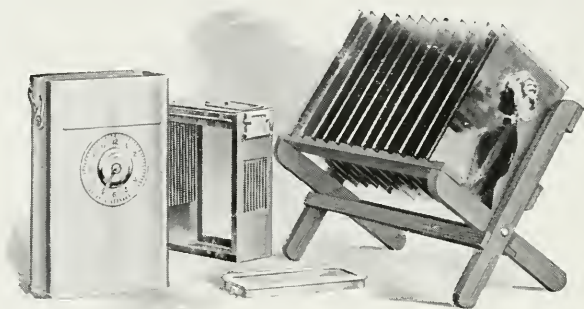
A wooden stirring rod quickly absorbs water and gets soaked with chemicals. One fall is enough for a glass rod. The Eastman Hard Rubber Stirring Rod is moulded of pure rubber around an aluminum core. Unbreakable, non-absorbent and acid proof.

*Order from your dealer.*

---

Canadian Kodak Co., Limited,  
Toronto, Canada.





## *IN HOT WEATHER*

There's no dread of developing—no fear of the result when

# The Eastman Plate Tank

does the work.

It saves time and energy—gives better, cleaner results.

---

Canadian Kodak Co., Limited,

*All Dealers.*

Toronto, Canada.

The D. H. Hogg Co., Reg'd,

HEADQUARTERS FOR

# Everything Photographic

Complete Stock

Prompt Service

Correct Prices

Fair Treatment

---

*120 Page General Catalogue Sent on Request.*

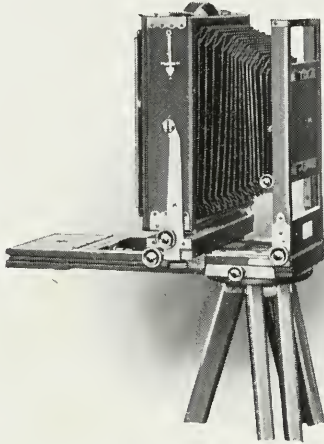
---

160 Craig St. West

P. O. Box 1114

Montreal, Que.

# Empire State No. 2



For all around out-door work requiring either long-focus, wide angle or portrait lenses, the Empire State No. 2 will be found to have every attachment and convenience necessary to meet the most trying conditions.

Not mere talking points but features which are the results of inquiries and suggestions received from men who have encountered every imaginable difficulty in their years of experience with view cameras.

Among other advantages are the sliding tripod block, automatic bellows support, supplementary light trap and exceptionally large front board.

## PRICE

5 x 7, \$23.00; 6½ x 8½, \$25.00; 8 x 10, \$28.00

*At all dealers' : : : Catalogue on request*

**CANADIAN KODAK CO., Limited**

**TORONTO, CANADA**



That Particular Quality so elusive  
of description in

# EASTMAN

**ETCHING**  
**EB** **AND** **ETCHING**  
**BLACK** **ES** **SEPIA**

# PLATINUM

is appreciated on sight.

Increase the Quality—Increase the  
Price—Increase the Profit.

EASTMAN KODAK CO.,  
ROCHESTER, N. Y.

*All Dealers.*

# You Save 20%

Read this notice which will be found on every bottle of Kodak Tested Carbonate of Soda (desiccated).

This Carbonate of Soda is of such exceptional strength and purity that in compounding formulae in which Canadian Kodak Co.'s Carbonate of Soda is not specified, 1 ounce should be used in place of 3 ounces of crystals or in place of  $1\frac{1}{4}$  ounces of desiccated of other makes.

This is only one of the advantages of buying Tested Chemicals. Of more importance is the certainty of having chemicals of the proper strength and purity to give proper balance to your solutions.



CANADIAN KODAK CO., LTD.

*All Dealers.*

TORONTO, CANADA

## *Studio Economy*

It's time you began to think of installing these real economies you had brought to your notice by the last Christmas rush.

A Rounds Print Washer is —from every point of view— a real economy.

---

PRICE, \$10.00

---

*Order from Your Dealer Now*

---

Canadian Kodak Co., Limited,  
Toronto, Canada.

GET BUSY EARLY ON YOUR CALENDAR  
MEANS TO YOU AN INCREASED HOLIDAY BUSINESS

*Our Studio  
Calendar*



7 $\frac{1}{2}$  x 17 $\frac{1}{2}$  inches outside. For single or double weight 4 x 6 prints, Black and White, Buff and Sepia tones. Beautiful three-color effects with handsome Calendar pad. Flap tied with silk cord and tassels. We will mail sample for seven two-cent stamps.

**THE ADVERTISING VALUE TO YOUR BUSINESS**—When you put out the Studio Calendar early you get an early "ad" for your Fall business and a continuous "ad" for the year 1913.

**WHY THE STUDIO CALENDAR IS YOUR BEST BET**—It shows a sample of your portraits. It is constantly on exhibition in the homes, for the reason that it is a Calendar. It is not thrown away like other very beautiful Calendars, because it contains a photograph and it is the portrait of a friend.

It is **THE GREATEST ADVERTISING SCHEME FOR YOU**, because it advertises you and your portraits thoroughly and you sell it at a profit. The time to order and get busy—**NOW**.

CANADIAN CARD CO.  
TORONTO, CANADA

Ask your dealer about this.

## OUR POLICY

Our business was established on a quality basis. It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Kodak factories in Europe and America are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the-wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

C. K. Co., LTD.



PORTRAIT OF MR. LERSKI, BY HIMSELF.

*From an Artura Iris Print.*

# STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE · THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 4

OCTOBER 1912

No. 8

## A WAITING GAME

Advertising is not necromancy. There is no art of magic or conjuring about it and a failure to get results can be attributed to two things. The first is lack of thought or discretion and the second is lack of faith or stick-to-it-iveness causing one to get out too soon.

Under the first head come poor copy, poor mediums and poor goods. "I spoke before I thought" has caused a lot of trouble and lack of thought is also responsible for a lot of poor copy. You can't expect the public to take an interest in and read advertisements which have not interested you enough to have *your* serious thought.

*You must create a demand.* Portraits are not a necessity, consequently every piece of copy should have a selling argument—should create a desire for photographs, and you must make pictures that live up to your adver-

tising. Once you have the goods and the copy to create the desire for pictures, you must have a good medium to reach the public.

Under the second head comes faith, or logic. If people have their pictures made once every two years on an average, you must advertise at least two years to reach every one at the time he or she is in the mood for pictures, and you can not tell the full extent of your advertising benefits under that time.

In advertising you can't place a seed in the ground, say hocus-pocus-presto-change and see a plant grow before your eyes in a few minutes. You have to keep planting seeds, cultivating the soil and waiting for the results. It's just the same process you would have to go through if you wanted fresh vegetables the year round and it's the process we are using with "There's a Photographer in Your Town."

The photographer is beginning to get results but we haven't reached all the people yet, so we

are keeping up the planting and you should keep up yours. Keep on planting seed and cultivating the plants that are already growing. Don't get over into the other fellow's garden to pull up his cabbages for while you are doing that you are neglecting your own, and the bugs and weeds will get 'em sure.

It's not getting in too soon but getting out too soon that is responsible for the failure to get advertising results. Millions have been reading "*There's a Photographer in Your Town.*" Stretch a string from that advertising to your front door by *your own* advertising and don't forget to say, "*The Photographer in Your Town.*" It makes the string that much stronger.

The advertisement reproduced on page 5 appears in full pages in the October issues of *Ainslee's*, *Century*, *Everybody's* and *Harp-er's*. November *Cosmopolitan*, issued September 10th, carries the same copy, and the *Saturday Evening Post* for the first week of October will carry a full page, but the copy will not be the same. It will be strong copy, you may be sure and it will appeal to the *Post* readers of whom there are more than a million and three quarters. Ask your *Saturday Evening Post* agent how many copies are sold in your town and then ask yourself if it wouldn't be profitable for you to use the same copy in your own

local paper with your name attached to it.

Get in early on your Christmas advertising and don't get out too soon. With September and October the other merchants are well along on their fall advertising campaigns and all of them who have luxuries to sell are your competitors and are experienced advertisers—at least the successful ones are.

We are creating a general interest and desire for photographs in the public mind, but we don't make photographs. You do, so it is up to you to get the public into your studio and advertising will do it. Use good copy, place it well and keep it up.



## NOTICE

My studio will be closed August 27, 28 and 29, as I will be in Des Moines attending the Eastman Lectures on Professional Photography. These Lectures or Schools have some of the best instructors in the U. S., who will teach us all the latest and up-to-date ideas.

Respectfully,

The above notice inserted in an Iowa photographer's local paper, not only shows the interest of the photographer himself in the Eastman School, but also his appreciation of the advantage to be gained by impressing the mind of the public with the fact that he is a wide awake, pro-



It's true. Mother has had her picture taken rather oftener than father has—but even she hasn't been in two years and that picture will never do to send to Aunt Jane. She wears her hair so much more becomingly now—and anyway, it's high time there was another picture for the family collection.

*There's a photographer in your town.*

Eastman Kodak Company, Rochester, N. Y.

gressive business man and is keeping abreast of the times.

It is not only a source of gratification to us to note the great interest shown in these schools, but this enthusiasm on the part of those in attendance is a constant spur to greater efforts on the part of the men who conduct the schools, to make the lectures and demonstrations of greater help to the photographer in his every-day business.

The 1912 School is of far broader scope and interest than those of former years, and new material is constantly being added. The new lectures on Commercial Photography are of such great value to the average photographer that they alone would be well worth a trip to the School when it is in your locality. There are any number of difficult problems that are constantly confronting the man who is occasionally called upon to do a piece of commercial work. The work is very profitable and the volume of this kind of business can be greatly increased if you are in a position to do it well and encourage more of it to come your way.

Any number of things are sold by photographs, and the most commonplace article can be made a thing of interest if it is handled in a manner to secure the best possible result, and this is just the information you get in these school lectures on the subject.

You may think the particular

line of work you are called upon to do will not be touched upon, and it may not be, but you will find Mr. Hance ready and willing to give you the information you are looking for, and you need not go away disappointed.

The same may be said of the lectures and demonstrations of Mr. Hazlett, Mr. Scott and Mr. Waide, though if close attention is given to each one, it will be found that there are very few questions which are left unanswered.

To those who have never attended an Eastman Professional School and are anticipating that pleasure, it may be well to state that one of the necessary rules is promptness. The great amount of instruction that is crowded into the three days makes this rule imperative. If a lecture is scheduled for two o'clock and you are five minutes late, you have missed five minutes of the lecture, and it may be just the part you wanted to hear most. Make your plans to be on time at all sessions and get all the good of each one. There's something of interest every minute for the live photographer who wants to keep a good length ahead.

*Does every one who can read know you are the photographer in your town?*



FROM AN ARTURA IRIS PRINT

*By Helmar Lerski  
Milwaukee, Wis.*



## A MAN, GENIUS AND HARD WORK

Photography is just what we make it, a fine art or a mechanical art, all depending upon the photographer himself. A man can not produce a thing which is greater than himself, but it is a very easy matter for him to fall short of his capabilities.

The true artist has never produced his best work for he always has something better in mind, and it is this work of the mind that gives scope to genius. The humble stone cutter may produce a work of art because he has mechanical skill, but he does not create it. He faithfully reproduces the work of another, and the result is mechanical art.

We must have our minds trained to understand and appreciate art before we can create it, and many of us are sadly lacking in this training. We are too busy with the commercial or mechanical, and lose sight of the fact that there are those who appreciate and are willing to pay for artistic pictures—pictures that are the result of thought, plus hard work.

Helmar Lerski was born in Switzerland and came to this country from Germany fifteen years ago as an actor. Two years ago he gave up his chosen profession for that of photography—artistic photography. He understood art for he was brought

up in a country where whole families take their lunches and spend a day in the Art Galleries or at Musical Concerts where only music of the classical sort is heard, and appreciation of things artistic is a natural consequence.

Probably the training of the actor has also been of help to this man in his work, but whatever it may be that has helped, the genius of the man shows itself in his work.

Two years is a short time for a man to take up a new line of work and make a success of it, but Helmar Lerski has not only made a success of his business—his pictures exhibited at the recent Philadelphia Convention received very favorable criticism at the hands of Mr. Hartmann, who was engaged by the Association for public and private criticisms, and were selected by him as one of the ten exhibits which in *his* opinion represented the best work shown at the convention.

We have many good photographers in this country, and there is a diversity of opinion regarding the respective merits of convention exhibits, but the work of Mr. Lerski is strong in character and shows an originality that reflects the strong character and versatility of the man himself. It is deserving of much praise and we are pleased to show our readers examples of Mr. Lerski's work in this issue of STUDIO LIGHT.



FROM AN ARTURA IRIS PRINT

*By Helmar Lerski  
Milwaukee, Wis.*



## SCIENTISTS PRODUCE ARTIFICIAL DAYLIGHT

ENGLISH AND GERMAN INVESTIGATORS ABLE TO MATCH SHADES BY PROCESS. FILTERED THROUGH GLASS. EXPECTED TO BE FINE FOR ART GALLERIES AND OTHER LARGE BUILDINGS.

Special Cable Despatch to the "Sun."

London, Aug. 20.—How to produce artificial daylight seems to have been discovered almost simultaneously in England and Germany, and the results promise that artists will soon be able to paint by "daylight lamps," and that art classes may be held in the night time. Housewives will not have to wait for a bright day in order to match dress materials.

Dr. C. E. Kenneth Mees, who has been working on the new idea in England, in a lecture to-day described to the Illuminating and Engineering Society of London successful experiments with the new invention. "Daylight lamps" were originally intended for measuring the sensitiveness of photograph plates. He stated that he first constructed a filter by means of dyes adjusted to follow a spectro-photometer curve which, after an initial failure, was satisfactory for his own work, but was not a permanent affair and hence he devised another with permanent dyes.

The difficulty was to find a satisfactory blue. He recently discovered this and got a permanent as well as an almost perfect resemblance to daylight. However, light power loses by absorption 85 per cent. Therefore, so far it was only suitable in small rooms, but was most useful in the correct matching of delicate shades.

Simultaneously Dr. Voegel of Hamburg contributes to the Illuminating

and Engineering Society's organ an elaborate description of his method of studying color by artificial illuminants, showing the effects of gas, electric and the existing daylight lamps on colors as compared with daylight itself. The doctor shows that most of the present illuminants have an excess of red and a deficiency of blue.

In the German "daylight lamps" an enclosed arc is screened with suitable absorption glasses and the resultant light approaches daylight closely in blue and green, but there is a deficiency in red, which it is thought can be remedied by a combination with carbon filament lamps.

Art galleries and other large buildings may be expected to be more like daylight at night, by an improved type of inverted arc lamp if the flickering can be overcome.

The truth of the above despatch to *The New York Sun* and the fact that Dr. Mees, who is a member of the scientific staff of the Eastman Kodak Company, has returned to the United States and taken up his permanent residence in Rochester, will be of particular interest to the photographic profession.

A laboratory is now being erected at Kodak Park which will be used by Dr. Mees and his staff in continuing his scientific research work as well as reducing to a practical commercial manufacturing basis many of his recent discoveries.

While the method of artificially producing daylight was the culmination of a series of experiments by Dr. Mees made with the idea of obtaining an artificial



FROM AN ARTURA IRIS PRINT

*By Helmar Lerski  
Milwaukee, Wis.*



light for measuring the sensitive-ness of photographic dry plates, its commercial value is readily apparent. The filters will be manufactured at Kodak Park.



## HUMAN NATURE

BY THE OFFICE BOY

The other evenin' sum mis-kreeant (that's what the papper kalled him) swiped the Boss's benzine wagon for a joy ride an' busted a wheale offen it an' lef' it oute in the kountry.

When the Boss foun' it oute he didn' say mutch, only remarkin' that it pade to taik sutch things filosofikly. I ast the Boss wot wuz a filosofer an' he says a filosofer is a feller wot don't hete up an' bust hiz boiler over things az kant B helped.

My Pa he aint no filosofer B kaus he heeted up when ma tride 2 open a tomatter kan with hiz razzor.

Las' weke me an' the Boss we went to a Klam baik. The Klams wuzzent baiked at all, they wuz steemed. I ast the Boss why wuz that an' he says you kan do most annything 2 a Klam withoute its resentin' it.

The Boss says becin' a Klam has sum advantagz, but you don't see many Klams rated in Duan or Bradstreet's.

The Boss says Klams may hav' branes but they are not visibul to the knaked i, hentz the sayin' "don't be a Klam."

We had a big fine lookin' feller kum to work for us a while ago, but he kuddent seem to get aroun' on time, an' he never did get nothin' dum, an' so he rezined by rekwest.

The Boss says he wuz a fine lookin' strukture but they 4 got to put the stele work in.

The Boss says there's lots ov fellers konstrukited like World's Fare buildins, gorjous to look at, but weke when it koms 2 mor'n won seezon of yousefulness, an' that there's many a woman with a adonis husban' a keepin' boarders.

Me an' the Boss we wuz down 2 the stok hous' the other day an' he wuz orderin' a slather ov stuff, when a nother fottygraffer koms in an' asta him wuz he byin oute the plais.

An' the Boss says—nope, that he wuz jus' orderin' ahed for the Krismus rush while he had time. An' the other fottygraffer asts him didn' he no it wuz a pre-sidental yere an' that there wuz-zent goin' 2 be mutch bizness.

The Boss asts him did he no ov annybody that had los' his job yet B kaus of the komin' election—an' he sed "nope," an' the Boss asts him wuzzent he an' his fambly goin' to ete, an' ware cloes, and bern kole, an' go 2 the pitcher shows, an' hav' a Krismus tree jus' as uzual, an' he says "yep."

An' the Boss asts him didn' the grocer, an' the clothin' man,





FROM AN ARTURA IRIS PRINT

*By Helmar Lerski  
Milwaukee, Wis.*



an' the kole man, an' the pitcher show man hav' to liv' jus' the saim as he did, an wuz they awl goin' 2 lay down an' quit B kaus they had 2 'xercise their rite of franchize an' saive the kountry akkordin' to their lites, an' wuz-zent they goin' 2 spend the munney they took in jus' the saim as they allways had, an' if he dident go in 2 a trantz wuzzent he goin' 2 get hiz shaire?

The Boss says presedenshul off yeres exists only in the minds of the born tired fellers who are seekin' a Xeuse for taikin' it ezy.

I no that when our studio is so blaim bizzy that I don' get no time to ete that I stan' a better chauct of gettin' a raze than when it aint, an' that the Boss spends the mummy the peepul spend with him, an' it seams

2 me that if foaks jus' kepe on a goin' the sam' as uzual, lettin' up jus long enuff to vote, an' then gettin' bak on the job, the off yere buggyboo wood dye ov lonesumness.



## WHO'S SCOTCH?

The secretary of the Scottish Photographic Federation has requested the Commission on Foreign Affairs to send him a list of the members of the Photographers' Association of America born in Scotland or of Scottish descent. Any information which will assist the Commission in completing the list will be gladly received. Address, Commission on Foreign Affairs, Photographers' Association of America, 42 East 23rd St., New York City.



## EASTMAN PRINT PADDLE

Prints are often stained in the fixing because they are not kept under the solution for the first few minutes they are fixing. The Eastman Print Paddle is used to press the print under the solution and hold it there. It has the proper curve to the handle to allow the paddle to lie flat on the print and a hook at the

end to catch on the side of the tray and prevent the handle from slipping into the fixing solution.

The Eastman Print Paddle is moulded of pure rubber around an aluminum core—is unbreakable, non-absorbent and acid-proof. Order one to-day. Your dealer has them.





## WRATTEN SAFE-LIGHT LAMP

Every darkroom lamp should be a *safelight* lamp, but all of them are not. For this reason the Wratten Safelights and the Wratten Safelight Lamp, which includes one of the Safelights, should become popular with photographers because of their safety and convenience.

The Wratten Safelight Lamp has the appearance of being in two sections, the upper one containing the electric lamp, in front of which is an opal glass and a light-tight slide to cover same when using the red light.

The lower section receives the light from above on a white reflector set at an angle to distribute the diffused light evenly over the glasses of the Safelight. These slide into grooves in the lower section, and after they are in place, there is a hinged cover to close the opening and make it light-tight.

The Safelight is 8x10 inches, giving a surface amply large for examining negatives, and best of all, the Safelights are safe.

The Wratten Safelight Lamp is constructed for use with electric light only and includes electric lamp attachment with six feet of cord and plug and one Wratten Safelight, Series 1, for use with medium and extra rapid plates which are not color-sensitive, being supplied unless otherwise specified.

Wratten Safelight Lamp, . \$5.00



## ARTURA IRIS E SMOOTH

There has been a large demand for Artura Iris E with a still smoother surface than we have been supplying. To fill this demand, we will in the future supply E Smooth in a perfectly smooth matte surface similar to Iris C, but, of course, the stock will be buff.

E Smooth will be found just the proper surface for very small heads, the grain of a rougher paper being objectionable.



FROM AN ARTURA IRIS PRINT

*By Helmar Lerski  
Milwaukee, Wis.*





FROM AN ARTURA IRIS PRINT

*By Helmar Lerski  
Milwaukee, Wis.*



## A NEW PLATE

ROYAL SPECIAL EXTRA RAPID

For some time we have felt that a plate of first-class portrait quality combined with high speed and selling at a moderate price would be well received by Canadian photographers, particularly at this season of the year when the days are growing shorter and the average plate of any manufacture requires exposures of risky length.

To meet this demand we are marketing a new plate under the name of Royal Special Extra Rapid.

In the manufacture of this new product we have borne in mind that to the average consumer a high speed plate has generally meant a product that had speed alone to recommend it, with a deficiency of those other qualities essential to the making of really good negatives under each and every condition of work. We have therefore seen to it that Royal S. E. R. is strictly up to the mark in every respect, as well as being really fast. It has true portrait quality plus high speed.

Royal S. E. R. is not an experiment nor is "fast" an empty claim for this brand. For some time we have been supplying them to several large galleries in which plates of other manufacture were being used on the very ground of high speed. These

consumers are now buying Royal S. E. R. in case lots.

Royal S. E. R. will make things easier for you when the light is poor by avoiding re-sittings. Make yourself familiar with the label shown on page 31 and provide against the dull days by getting some now from your stock house.

The price is that of the regular Royal brand which will still be on the market. Specify Royal S. E. R. in your order.



## AZO CHANGES

To make the Azo line of papers as complete as possible, we have added Azo A Hard X in Single and Double Weights and Azo E Soft in both weights also.

Below is shown a complete list of the surfaces and contrasts in which Azo is now manufactured. There is a surface and contrast to fit negatives of every quality:

A—Carbon Matte; Soft, Hard, Hard X; Single and Double Weights.

B—Rough Matte; Soft and Hard; Single and Double Weights.

C—Glossy; Soft, Hard, Hard X; Single and Double Weights.

D—Semi-Glossy; Soft and Hard; Single and Double Weights.

E—Semi-Matte; Soft, Hard, Hard X; Single and Double Weights.

Post Cards supplied in A, C, D and E, and in all contrasts.

*ZELTA—the paper for the expression of individuality.*



FROM AN ARTURA IRIS PRINT

*By Helmar Lerski  
Milwaukee, Wis.*



## ODD SIZES IN STOPS

The desire for lenses of the utmost rapidity has led to the introduction of a number of stops of sizes intermediate between those of the regular series  $f.4$ ,  $f.5.6$ ,  $f.8$ ,  $f.11.3$ , and so on. With these the exposures double at each step, so that if  $f.4$  requires say 16 seconds,  $f.5.6$  requires 32,  $f.8$  64,  $f.11.3$  128, and so on. The following are relative exposures for some of these intermediate exposures. If  $f.4$  requires 16 seconds,  $f.4.5$  requires 20,  $f.5$  25,  $f.6$  36,  $f.6.3$  39,  $f.6.5$  42,  $f.7$  49, and  $f.7.5-56$ .



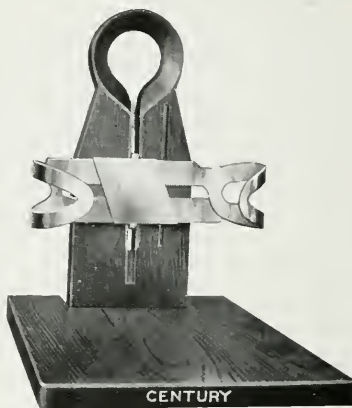
## EASTMAN DOUBLE COATED MOUNTING TAPE

Through an error, the price of this article was announced as fifteen cents per 100 feet instead of twenty-five. Even at a quarter it's good value.



## THE CENTURY BABY HOLDER

There is probably no single inexpensive studio accessory that does as much to save time, temper and plates as the Century Baby Holder. It holds the child in an easy and natural position, and may be placed on a chair, a table, or on the floor, without



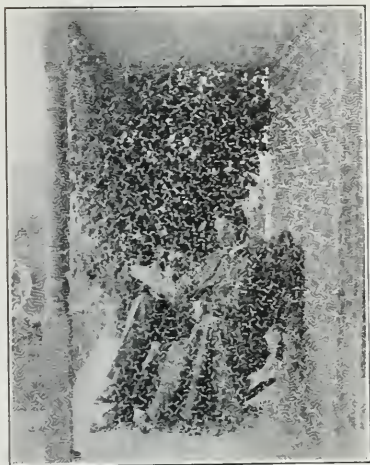
danger of upsetting. The holder may also be held in the arm, a fold of the baby's clothing draped to conceal the holder, making it possible to secure exceptionally effective portraits of mother and child.

The arms of the Century Baby Holder are adjustable both as to height and "spread," a wheel clamp at the back holding the arms firmly in any position. The holder is finished in weathered oak and the metal parts are oxidized. You'll appreciate it in the Christmas rush. Order from your stock house.



*Long exposures are unnecessary on dark days—  
Use Seed Royal S. E. R.*





## RETICULATION

This is not a Japanese war map, neither is it a Florentine mosaic nor a diagram of the present political situation. It is a plain case of reticulation or frilling of the emulsion of a dry plate. Our illustration is an excellent example of a very bad case of this somewhat common difficulty.

Frilling or reticulation of the emulsion often occurs to a greater or less extent when handling plates in hot weather if solutions are too warm. Most photographers are troubled at times on account of frilling, softening, lifting or slipping of the emulsion and are no doubt sometimes unable to account for the very peculiar appearance of their negatives. These various phenome-

na of the same trouble, and of which the above cut illustrates, only one phase, are not infrequent occurrences, and while causing infinite trouble at times are nevertheless very simple things to explain and avoid, once the real cause is understood.

During warm weather when the temperature of the work rooms and the various solutions are liable to become high, plate emulsions have a tendency to become swelled and softened. This is also liable to occur when the fixing bath becomes overcharged with alkali from the developer. The effect is to loosen the emulsion from the glass support and as the gelatine expands it puckers and forms more or less minute wrinkles over the entire surface and these arrange themselves with a certain degree of regularity. In extreme cases the emulsion slips from the glass entirely. In such cases the expansion of the film leaves sections of clear glass and the lines of reticulation are broad and far apart.

There are various ways in which this effect can be produced. It sometimes occurs under certain conditions when intensifying with mercury and is also purposely brought about for certain photo-mechanical processes by the use of chemicals of an astringent nature acting on a softened emulsion, but these causes are somewhat remote from the general everyday practice of photogra-

phy. It is not necessary to deal with these causes at this time.

Another species of frilling while not producing the effect of reticulation is nevertheless of a similar nature and may be of interest to mention. This is a partial melting or softening of the emulsion during drying and occurs when allowing plates to dry over night in a close, damp but warm atmosphere. This causes the emulsion to separate and to have a coarse grain. It also thickens the negatives and clogs the high lights and half tones.

There is no remedy for reticulation, softening, frilling and other similar troubles, once they show up. The old adage, "An ounce of prevention is worth a pound of cure," is nowhere so true as in photography.

With well ventilated work-rooms, solutions kept fresh and *at the proper temperature* and with an electric fan for drying, these peculiar hot weather troubles, from which no one is entirely free, can in a large measure be avoided.



## ZELTA

*gives you the chance to put  
individuality into  
your work.*



## PRACTICAL SUGGESTIONS

IDEAS THAT HAVE BEEN TRIED  
BY PHOTOGRAPHERS AND  
FOUND TO BE USEFUL

In making several negatives with the idea of joining the prints together and making a panoramic picture, the most important thing to remember is that the optical center of the lens should be directly over the center of the tripod. If the lens projects several inches beyond the center of the tripod, it is moved several inches each time a new negative is made, and if there are straight lines in the object to be photographed, they will not match perfectly in the prints from the several plates. If the center of the lens (the diaphragm) is directly over the center of the tripod, the lens merely turns like the hub of a wheel, the greatest movement being at the back of the camera, which is the greatest distance from the lens and moves like the end of a spoke in a wheel.

With the lens centered in this way, there will be no trouble in matching your prints. The Century View Camera No. 2 and the Empire State View Camera No. 2 will both allow of the camera bed being moved back to a point where the lens may be centered over the tripod.



## THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.



Time was when pictures were a luxury for the favored few—modern photography has changed conditions.

Our children are growing up, but we can keep them as they are—can follow them through school—can always be with them and have them with us in pictures.

We have new and attractive styles in school pictures.

---

*Make the appointment to-day.*

---

## The Pyro Studio

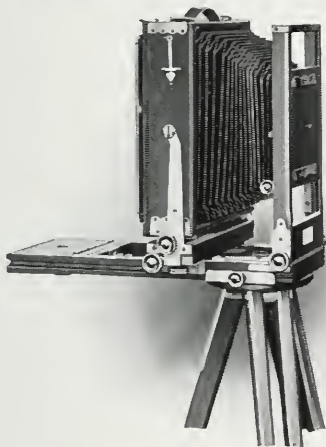
# BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1912



Buffalo, N. Y. . . . .	October 1, 2, 3
Syracuse, N. Y. . . . .	October 8, 9, 10
Baltimore, Md. . . . .	October 15, 16, 17
Norfolk, Va. . . . .	October 22, 23, 24
Charlotte, N. C. . . . .	October 29, 30, 31
Nashville, Tenn. . . . .	November 5, 6, 7
Louisville, Ky. . . . .	November 12, 13, 14



# Empire State No. 2



For all around out-door work requiring either long-focus, wide angle or portrait lenses, the Empire State No. 2 will be found to have every attachment and convenience necessary to meet the most trying conditions.

Not mere talking points but features which are the results of inquiries and suggestions received from men who have encountered every imaginable difficulty in their years of experience with view cameras.

Among other advantages are the sliding tripod block, automatic bellows support, supplementary light trap and exceptionally large front board.

## PRICE

5 x 7, \$23.00; 6½ x 8½, \$25.00; 8 x 10, \$28.00

*At all dealers' : : : Catalogue on request*

CANADIAN KODAK CO., Limited

TORONTO, CANADA



*THE ADVANTAGES OF*  
**ROYLON**

ROYLON with hydrochinon makes a vigorous developer for photographic papers.

ROYLON gives rich warm tones—is not easily exhausted.

ROYLON is specially suited to those who are subject to the irritating effects of other developers. In most of these cases there are no ill effects from its use.

THE PRICE

1 ounce bottle	. . . . .	\$ .60
$\frac{1}{4}$ pound "	. . . . .	2.25
$\frac{1}{2}$ " "	. . . . .	4.25
1 " "	. . . . .	8.00

Canadian Kodak Co., Limited.

*All Dealers.*

Toronto, Canada.

# Headquarters for Goods Photographic

---

We carry a complete line  
of Plates, Papers, Chemicals  
and Sundries manufactured by  
Canadian Kodak Co., Limited.

---

Canadian Card Co.'s Staple  
Cards, Folders and Novelties

---

J. G. Ramsey & Co., Limited,

66 King St. West, Toronto.

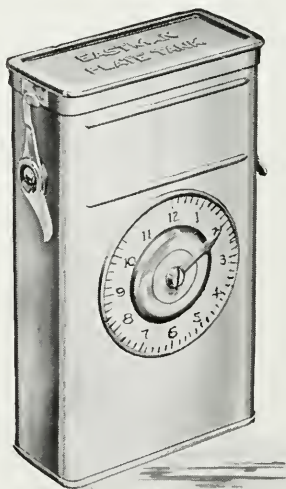
*Economy is not the Saving of Money Alone*

# The Eastman Plate Tank

Saves the quality of the negative by eliminating light-fog, which destroys the delicate gradations. It saves spotting of the negative and print by preventing scratches and finger marks. It saves time and trouble by making development almost mechanical. It saves money by reducing the cost of your developer.

Canadian Kodak Co.,  
Limited,  
Toronto, Canada.

*All Dealers.*



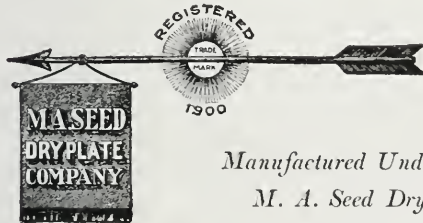


## *Seed Characteristics are Quality Characteristics.*

A Seed Plate has the body that gives roundness and brilliancy to the negative. It has the silver in the emulsion to give it that body. Other characteristic Seed qualities are, fineness of grain and a long scale of gradation.

You get it all and speed to spare in the Seed R.

*Ask for the Seed Booklet.*



*Manufactured Under License of the  
M. A. Seed Dry Plate Co. by*

Canadian Kodak Co., Limited,  
Toronto, Canada.

THE DEPENDABLE PAPER

# ARTURA

All standard sizes and grades in stock.

---

THE DEPENDABLE PLATES

# SEED

Always a complete fresh stock.

---

Canadian Card Mounts

Very latest styles.

---

*SEND FOR OUR CATALOGUE.*

---

The D. H. Hogg Co., Reg'd,

P. O. Box 1114

Montreal, Quebec.



*Reproduction of Top Label.*

*The Royal Plate  
Special Extra Rapid*

Medium priced, combining highest speed with every other quality a good portrait plate should have.

For the dull days, order Royal S. E. R.

---

Canadian Kodak Co., Limited,

Toronto, Canada.

GET BUSY EARLY ON YOUR CALENDAR  
MEANS TO YOU AN INCREASED HOLIDAY BUSINESS

*Our Studio  
Calendar*



7½ x 11½ inches outside. For single or double weight 4 x 6 prints, Black and White, Buff and Sepia tones. Beautiful three-color effects with handsome Calendar pad. Flap tied with silk cord and tassels. We will mail sample for seven two-cent stamps.

**THE ADVERTISING VALUE TO YOUR BUSINESS**—When you put out the Studio Calendar early you get an early "ad" for your Fall business and a continuous "ad" for the year 1913.

**WHY THE STUDIO CALENDAR IS YOUR BEST BET**—It shows a sample of your portraits. It is constantly on exhibition in the homes, for the reason that it is a Calendar. It is not thrown away like other very beautiful Calendars, because it contains a photograph and it is the portrait of a friend.

It is **THE GREATEST ADVERTISING SCHEME FOR YOU**, because it advertises you and your portraits thoroughly and you sell it at a profit. The time to order and get busy—NOW.

CANADIAN CARD CO.  
TORONTO, CANADA

*Ask your dealer about this.*

## OUR POLICY

Our business was established on a quality basis.

It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Kodak factories in Europe and America are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the-wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

C. K. Co., LTD.



FROM AN ARTURA IRIS PRINT

*By Edwin Rogers  
Seattle, Wash.*



# STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE · THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 4

NOVEMBER 1912

No. 9

## ADVERTISE TO GET A BUSINESS, THEN ADVERTISE TO HOLD IT

When an advertisement is strong enough to hold your attention while you read it, the chances are that you have a desire to buy the article advertised. You may not buy, but you at least have the desire. Now let's see where the above fact leads us.

You are a photographer with an established business—that is, you have a certain number of customers you have pleased and you feel they are loyal to you. Another photographer comes to town and begins to advertise, and you lose a number of your old customers and you wonder how it happened. If you have ever had this experience, hold up your hand.

I can see a lot of hands go up and I would like to know just how each one of you figured it out, but we can't all talk at once.

I know what a lot of you would do under the circumstances, but

*Printer's Ink* says: "Before starting out to knock a competitor, it is wise to find out, if possible, just why he is getting the business," and this is the best of advice. If your competitor did some good advertising, you probably have the solution of your loss of customers.

*If advertising will get business for the other fellow, advertising will take business away from you*, so you must not only advertise to get new business—you must advertise to hold the business you already have.

A lot of photographers are unable to see the advantages of advertising, because they don't get the right perspective. Let's take a look at the other man's business and possibly we can see a little clearer or at a better angle.

Suppose you have been trading at a certain furnishing goods store and you are counted as a steady customer. You pick up a magazine and see an attractive advertisement for a certain brand of shirts and you are reminded

that you need a few new shirts, collars, etc. Later on you read your local paper and see an advertisement for the same brand of shirts, but the local advertiser is not the man you have been trading with.

You walk down town and see the same old window display that has been in *your* furnisher's window for a month, but in the window of the man who's advertisement you read, there is an attractive display of the advertised shirts that appealed to you.

Now what are you going to do? Will you go back to *your* furnisher and ask him if he has these same shirts at the same price, or will you go in and buy of the man who has advertised for your business? You will do the latter of course, and this is a parallel case with that of the photographer who *didn't* advertise and the competitor who *did*.

Nine out of ten of your customers are yours only while they are in your studio. When they get out you may get them again in three or four years, but you ought to get them *every* year, and you can do it by advertising.

The average family spends about the same amount of money every year for luxuries, and the reason you only get your share once every four or five years is because you don't compete with the other merchants who sell luxuries.

We are trying to get the pub-

lic to think and want photographs, just as the other magazine advertiser we spoke of was trying to get the reader to want shirts. We can only say "*There's a photographer in your town.*" but you can say "*I am the photographer,*" and if you say it loud enough and persistently enough, and make good work, you will get the business.

Don't worry about your competitor. If you are afraid he will get the benefit of your advertising, you had best not advertise, for no one ever made a success but what someone else got a little of the prosperity. Just remember what the little boy said when the teacher asked him to spell "horn," and he had forgotten; "You don't spell it, teacher; you blow it," was the boy's answer.

Keep your horn blowing long enough for everybody to hear it at the time they are in the mood for pictures, and keep your display case filled with new styles, new pictures and new ideas.

People don't want the same style of pictures they had made last year. Do as the automobile people do—get out new models each year and make people have a desire for the new things.

The advertisement on page 8 appears in full pages in November issues of *American Magazine*, *McClure's*, *Munsey's*, *Review of Reviews*, *World's Work*, and as a quarter page in *Collier's*. November *Cosmopolitan*, issued Oc-



tober 10th, carries the copy about the picture Mother ought to have made, which appeared in a number of the October magazines. It's the kind of argument that makes one think pictures and want pictures, and it will help your Christmas business if you will make use of it.

Your customers are reading the magazines and newspapers in their search for appropriate Christmas remembrances. They will read our advertising and want photographs. If they read your advertisement, they will want *your* photographs. Hitch your *local* advertising to our *magazine* advertising and the two will pull together for you.



## THE FALK CONVENTION

Even though the New York State Society has changed its scheme of government so that the President is only to preside at the meetings and is relieved entirely of the responsibility and labor of getting the Convention together, we find that the coming meeting is being referred to as the "Falk" Convention. They have united on the idea of making this the best Convention ever held in New York in order to do honor to Falk. They are trying to put the picture exhibit on the basis of the old Celeron days and the probabilities are that



B. J. FALK

PRESIDENT PROFESSIONAL PHOTOGRAPHERS' SOCIETY OF NEW YORK.

FROM THE BUST THAT WAS MODELED  
AT THE 1912 CONVENTION BY  
CARTAINO SCIARRINO.

they will succeed because of Falk's very wide acquaintance and friendship with the "top liners" of the profession. There are definite promises enough already to insure a very strong exhibit from men who are not in the habit of sending their work to conventions, and yet the work of collection is only begun.

The attractions will be in the line of the demonstrations of practical and tested photographic utilities. The illustrations herewith show the one that is to be



No. 1



No. 2



No. 3

explained by Core. When there have been two groups made and the best one has a head moved as in No. 1, it will be shown how to take the good head from No. 2 and unite them as in No. 3. This is only one of a half dozen good things that are already engaged. The date is *Feb. 11, 12, 13, 14.*



Every advertising campaign should begin in your showcase. When you pay your rent each month you are paying good money for that space. Make good use of it. Fill it with good prints—Artura prints, and you will make the best impression.

## WRATTEN & WAIN- WRIGHT X-RAY PLATES

These plates are wonderfully sensitive to the X-Rays and afford an extremely sharp image.

By means of special packing, the plates are ready for immediate use upon removal from the box. A sheet of absolutely pure paper is placed in contact with the film, and each plate is wrapped singly in two sheets of black paper, so that the plate can be removed and exposed without further protection.

Wratten & Wainwright X-Ray Plates	
6½ x 8½, per dozen, . . . .	\$2.50
8 x 10, per dozen, . . . .	4.00

That little girl of yours—  
she'll soon be having her hair  
“done up”, and too, she will  
be outgrowing her childish  
ways—and you haven't had  
her picture taken since she  
was in long dresses. You don't  
exactly want to keep her as  
she is—but you do want to  
keep the memory.

*There's a photographer in your town.*

Eastman Kodak Company, Rochester, N. Y.



FROM AN ARTURA IRIS PRINT

*By Edwin Rogers  
Seattle, Wash.*



## O N BUSINESS METHODS

BY THE OFFICE BOY

Me an' the Reception room girl's brother has been bildin a arrow plain. Jus' as sune as we kan get it 2 fli we are goin' to B kom avvygators and maik a larg' fortchune.

The first arrowplain we maid diden' hav' no engin' in it so we flue it from the top ov Bill Smith's cow barn—it wuz a sucksess B kaus it flue down, an' gaiv me a blak i.

The Boss says that that's the trubble with lotz of fellers—tryin' to fli B4 they reely kno' how to walk.

I ast the Boss wuzzent it a good thing for growin' yuths like me 2 B ambititious an' 2 aspire 2 grate things sutch as avvygators or Knapoleons ov finantz an' he sed that I had better Bgin aspirin' 2 walk faster if I wanted 2 holer my job.

The Boss says there's many a man drivin' a Dlivery waggon who wuz kut oute for grate things, an' fel' down Bkaus he started aspirin' B4 hiz hart wuz strong enuf to stand it.

The Boss seen me a reedin the diktionary the other day an' he asts me what I wuz lookin' up, an' I asts him wuz a man a litterary man if he maid hiz livin' with the pen. My Unkel Joe is a warden at one of 'em, an' ma always spekes ov him as a litterary man an' I wanted 2 get hiz Klassifikation.

Awl jooking acide, life iz a ceerious matter.

I had 10 dollers in the savins bank, an' a slik lookin' guy sold me a lot in Floridy to grow lemmons on, an' tuk the 10 dollers az firs' payment.

I foun' out 2 lait that the lot wuz 10 fete under watter.

The Boss says that many a feller plantz lemmons forgitten that he may hav' to pick 'em.

I ast the Boss wuz there anny chanet of my gettin' my munney bak, an' he sed that I'de better charg' it up to profit an' loss. I ast him wot wuz profit an' loss an' he sed that wuz wot wuz worryin' many a nother bizness man.

The Boss says that a good many men in bizness figger that the profit an' loss akkount is a plaise 2 stik awl the things that they don't understan', hoping that the profit will absorb the loss when the show down kums.

Me an' the Boss has been installin' a kost sistem, we alreddy had one but the Boss said it kost moar to run it than it did 2 run the bizness.

The Boss says sistem in bizness is awl rite if you aint got a ate horse power sistem in a 1 horse power gain.

I seen the Boss settin' down somethin' aboute over hed xpens, I gess that's what it kosts you 2 keep goin' when you're in over youar hed.

The Boss says that what trub-



FROM AN ARTURA IRIS PRINT

*By Edwin Rogers  
Seattle, Wash.*



bles some folks with a kost sisten iz that when they find out what the goods iz kosten 'em that they aint got the nerv' 2 charg enuff moar 2 maik a profit.

I asts the Boss, sposin the other feller kuts prices, an' he says that he don' want no eezier kompetition than the feller wots affrade that hiz goods aint werth wot heeze askin' 4 'em.



## A WESTERN PHOTOGRAPHER

Carlyle said that genius was the capacity for taking infinite pains, and there is no question but that many of us lack this particular brand of genius. Our enthusiasm lasts through the making of a sitting and development of the negatives, and of course the making of proofs, which must be well printed on good paper to show the quality of the negative; but there the enthusiasm ends.

How many operator-proprietors work for a beautiful negative and proof from that negative with no apparent thought of the finished print? How many of those same proprietors would change their methods of development to secure better printing quality—would sacrifice some of the beauty of the negative for that subtle quality the good printer so delights in, not for itself alone, but as a means to an end—the making of a perfect print?

The man who prints his own negatives, knows the value of print quality, and it would be very discouraging for that same man to work for someone who gave every thought to the negative that pleased the eye and bought his printing medium where he could get the most for his money regardless of quality.

Step into the studio of the man with a capacity for taking infinite pains and you will immediately remark, "What clean work this man makes," and you may be sure the customer receives the same impression.

The customer pays for the finished print and that print is his only means of measuring your ability as a photographer. If the print has been made with infinite pains, on the paper that will give you the best possible result, and the finished picture is clean and attractive, you have accomplished something, and you may be justly proud.

Possibly the West produces more of the so-called "bread and butter" photography than the East, but as a rule it is the clean cut type of work, such as we show from the studio of Mr. Edwin Rogers of Seattle, Wash. This is the work Mr. Rogers finds his customers want, and his capacity for taking infinite pains makes each print he delivers the best possible print he can produce.

It is the print his customer pays for and it is the print mak-





FROM AN ARTURA IRIS PRINT

*By Edwin Rogers  
Seattle, Wash.*



ing he gives the greatest care. To be sure the sitting is carefully made and the negatives developed with care, and the retouching is just as it should be, but it is all with the thought of the print that is to be the visible proof of this attention to detail, and it is needless to say the customer feels he has his money's worth when he receives a neat package containing a dozen technically perfect prints from the Rogers studio.

Mr. Rogers' studio is a model of good taste, and both the studio and the work reflect the pleasing personality of the man himself.



## HOW'S YOUR SYSTEM?

The doctor says if you would keep your system in good working order, it is necessary to get a reasonable amount of sleep, eat about three meals a day, not overwork and have a certain amount of time for recreation. If you are fairly healthy to begin with and your habits are temperate and regular, you ought to live to a ripe old age. Of course this is taking for granted that you don't get in front of an automobile that is going faster than you are. Now if you can stand a fair examination, show a clean record and your occupation is not hazardous, an insurance man will call you an excellent risk.

Suppose you wanted to take out insurance on the life and health of your business. Would it stand as rigid an examination as is required of your body?

There is nothing unreasonable or silly about such a question at all. In fact, I think it's a very good way to look at your business system and its care. You must have all the gears mesh properly, use plenty of oil, a proper mixture of fuel and have a complete understanding of all your business machinery, if you would keep it running smoothly.

How do you take care of yourself and how do you take care of your business?

We will take it for granted that you get up at six every morning, take a bath, shave and dress, have a glance at the morning paper while you are having your breakfast, and get to your studio promptly at eight o'clock.

If you are as good to your business as you are to yourself, you will give it the same attention.

The studio should be cleaned and dressed up every morning, the display case given a bath, the mail looked over and attended to, and the system given the proper amount of food. If there is a good system, there will be food for it. With a good system the negatives have been developed the night before and are ready for proofing every morning—that's part of the food. Proofs that are

returned in the morning mail and the day before are attended to—the negatives are picked out and sent to the retoucher, and that's food. The negatives retouched the day before are sent to the printer with the orders, and that's more food.

With a system there is usually enough business for several employees, who can attend to these details so that you can do your own marketing or buying, and there should be system about buying. It is false economy to buy any but the best materials. Buy the best chemicals, the best plates and the best paper, if you expect to make quality work. You can't build a good business out of poor material, any more than you can build a good machine out of second or third grade steel. It won't hold up.

You can not all of you make sittings entirely by appointment, but you can have your entire finishing system run like clockwork, and you will find this one of the most important factors of a healthy business.

There should be a time for making proofs, and no customer need ever be disappointed by not receiving proofs promptly. There should be a specific time in which any negative should be retouched and printed, and the receptionist should have a record of the time every negative is sent to the retoucher and returned and sent to the printer and prints returned.

A batch of prints should never be larger than can be finished the same day. It's bad for prints to be finished the day after printing, and it breaks into the finishing system. It's like having dinner prepared in the evening and eating it next morning.

If there is a time every day for the mixing of chemicals, there will be no excuse for overworking baths. Nothing is much worse than overworking a fixing bath. It's bad for the health of your business.

I know a man who has a silent demonstrator in the form of a scrap book, into which he pastes clippings from the photographic magazines. These clippings tell of all kinds of troubles and the way to overcome them, and they have helped him out of many difficulties. He says they are good for his system—something like the simple "Home Remedies" we used to keep in the house. These days, when our minds are so occupied with the Pure Food question, we lay the blame for every little disorder to the food we eat. In the old days, we would say our systems were a little out of order and take a simple remedy of some sort.

When anything goes wrong with this man's working system, he goes to his scrap book of remedies and tries a cure, and he says he usually finds it is some little disorder of his system.

These are only a few points



FROM AN ARTURA IRIS PRINT

*By Edwin Rogers  
Seattle, Wash.*





FROM AN ARTURA IRIS PRINT

*By Edwin Rogers  
Seattle, Wash.*



on system. It would take a book to tell all that might be said on the subject, but if you have a good, healthy body, you have the best example to follow in having a good, healthy business. Improve your mind and the minds of your office force and you improve the brain of your business. Look after the working system of your business as you look after the health of your body, and, last but not least, look well to your personal appearance, and keep your studio just as fresh and clean as you keep yourself. You will feel better—your help will feel better and your customers will never be disappointed in the appearance, the methods or the work of your studio.



System is the conservation of time and energy.

System turns the holiday orders out on time, but it doesn't work automatically.

Get the right system first, then study it until you know how to make it work.

When you know how to make it work, start the machinery and see that it keeps running.

If there is any part that won't work properly, throw it out and get a new one, don't discard the machine.

## ARTURA CARBON BLACK BUFF STOCK

Every photographer who has used Artura Carbon Black for his enlarging work has been immediately impressed with the wonderfully close resemblance the enlargement bears to a contact print. This result is only secured with Artura Carbon Black and, that the Buff contact print may be as closely reproduced in the enlargement, we are now furnishing Artura Carbon Black coated on a double weight Buff stock with medium rough lustre surface.

There was a time when the enlargement was readily recognized as such, but that time has passed and any number of photographers are now making the bulk of their large prints from small negatives, on Artura, the results being most satisfactory.

There is good money in the Artura enlargement, but it need not be exploited as such, for it has none of the appearance of the enlargement the public is accustomed to seeing. Neither is it policy to make good enlargements in the old standard sizes. Make them of reasonable size and trim them as you would if you were making a contact print from a negative.

A trial of Artura Carbon Black Buff stock will convince you that there is nothing else quite so good.



FROM AN ARTURA IRIS PRINT

*By Edwin Rogers  
Seattle, Wash.*



## MAKE A PROFIT

It would seem there is a great diversity of opinion regarding the value of the post card as a means of coaxing the dollars out of the pockets of the public, if we are to judge by the letters we have received since publishing the little article, "The Much Berated Post Card," in the September *STUDIO LIGHT*.

However, the article was written, not as an argument for or against the *making* of post cards, but as a suggestion for a means of competing with the *established* post card business, whether it be in the photographer's own studio or in that of his competitor.

You probably will say, "How can a man be his own competitor?" and the answer is found in the letter of a man who admits he put himself practically out of business by making post cards at a dollar a dozen, when he had no competition at all.

If he had made plain cards at two dollars a dozen and vignettted cards at three dollars, as another man did, he might have made post cards for those who wanted good cards and still not hurt the sale of his better work, but the question of *making* or *not making* the cheap photographic novelties is for the individual to decide for himself.

We are not the originators of the post card and have no means

of suppressing its use, and if we did have, it would only be a short time until there was something to take its place, and the question would remain: Is it profitable for the photographer with a reputation for good portrait work to make cheap work of any kind?

The answer to this question is found in the same old place each time. The volume of business you do at a given price must offset your overhead expenses, pay your stock bills and leave a reasonable profit. If it will not do this you must either increase the volume of business or the price of the work.

If you are doing a cheap grade of work, the desired result may sometimes be accomplished by cutting out this line, but above all things you must know the cost of production and make a profit.

If your competitor makes post cards, don't lose money to meet the competition. Do better work, advertise it, talk quality, show larger sized pictures, get away from the stereotyped cabinet size and old-fashioned methods and make your work clean and attractive. Quality will win out in the end.



Be sure you can do the work you have, and do it promptly and well, before you advertise for more work.





FROM AN ARTURA IRIS PRINT

*By Edwin Rogers  
Seattle, Wash.*





## PRACTICAL SUGGESTIONS

IDEAS THAT HAVE BEEN TRIED  
BY PHOTOGRAPHERS AND  
FOUND TO BE USEFUL

Trimming prints with the ordinary trimming board is simple, but it is a rather difficult matter for some people to judge just where the knife will cut for the full length of the print, owing to the fact that the cutting edge of the trimmer is covered by the print itself. This often necessitates making two cuts to get an even margin and doubles the amount of work connected with trimming.

Many photographers are using an ingenious device, which not only makes trimming easy but takes care of the print trimmings as well.

Place your trimming board on the work table where it is used most, and mark off a space about three inches wide and the length of the blade. Saw out the part of the table top so marked, making a slot directly under the edge of the trimmer. On a shelf directly under this slot and about two feet below, place an ordinary electric bulb. This will give a light directly under the edge of the trimmer, so that when a print is placed on the board ready for trimming, the portion extending over the edge of the board is made translucent by the light

underneath and it is readily seen just where the knife will strike the print for its entire length. As the blade trims off the edge of the print, the trimming falls through the slot, and to prevent these trimmings from falling about the light globe, a piece of glass is fastened to the under side of the table, one edge being even with the farther side of the slot, the glass being set at a sharp angle so the trimmings will drop through the slot, strike the glass and slide off into a box or waste basket placed under the table for this purpose.

Small holes may be made in the top of the table for the legs of the trimming board so it will stay in one position, and the part of the table that has been sawed out may be made to fit back in the opening when the trimmer is not in use. This little device is not hard to make, and once used, the idea will never be discarded.



A photographer who appreciates the necessity of fresh fixing baths has a slate fastened over the sink in his work-room and one in the dark-room. When a fresh fixing bath is made up, the date is marked on the slate with a piece of chalk. In this studio there is never any question as to the age of fixing baths.



## THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.

C. K. Co., Ltd.



## The Successful Portrait

must be an interpretation as well as a likeness, must catch something of the mood and mystery of the sitter, as well as the more salient features and expression.

We have made portrait work a special study, and our studio has all the modern equipment for making photography this fine art.

---

## The Pyro Studio

No. 184. Price, 50 cents.

# BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1912



Nashville, Tenn. . . . . November 5, 6, 7

Louisville, Ky. . . . . November 12, 13, 14



With the closing of the 1912 Eastman School of Professional Photography, we have not only exceeded our expectations in point of attendance, but the increased interest shown by the photographers in attendance makes us feel that the School is accomplishing the purpose for which it was created.

Its constantly broadening lines has made of it an institution, and the increasing yearly attendance and the almost invariable return of those who have visited previous Schools are convincing proof of its continued usefulness.

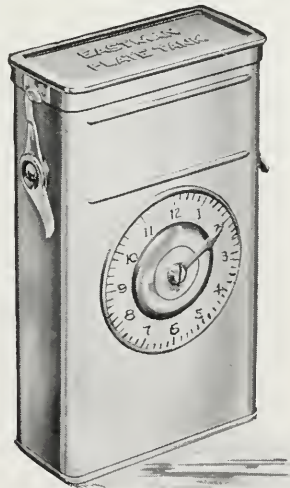
The itinerary for 1913 will appear in the December *STUDIO LIGHT*. To those who have attended the School before we wish to say that it will be broader, better and more helpful than ever before, with new features of vital importance and interest to every wide-awake and progressive photographer.



*Economy is not the Saving of Money Alone*

# The Eastman Plate Tank

Saves the quality of the negative by eliminating light-fog, which destroys the delicate gradations. It saves spotting of the negative and print by preventing scratches and finger marks. It saves time and trouble by making development almost mechanical. It saves money by reducing the cost of your developer.



Canadian Kodak Co.,  
Limited,  
Toronto, Canada.

*All Dealers.*

# Keep your Fingers out of the Hypo!

Use an Eastman Print Paddle instead of your fingers and you won't have Hypo on your paper and in your developer.

Curved handle allows paddle to lie flat on prints. Hooked end prevents slipping into bath. Hard rubber around an aluminum core, non-absorbent, acid proof and unbreakable.

*Order from your dealer.*

Canadian Kodak Co., Limited,

Toronto, Canada.



# Use the Highest Quality of Goods Available

*We supply your wants promptly  
and with the best.*

C. K. Co. Chemicals,  
Plates, Papers,  
Cards, Folders,  
Studio Sundries

---

*All C. K. Co. Products in Stock*

---

J. G. Ramsey & Co., Limited,

66 King Street, West, Toronto.

*The New Plate*

**ROYAL**

**S. E. R.**

For short exposures on  
dull days, use Royal  
S. E. R.

Has speed to spare, and  
general quality of  
the highest.

---

*Know them by the label—Black on Red*

---

Canadian Kodak Co., Limited,

*All Dealers.*

TORONTO, CANADA





*You rise in the estimation of the public as you improve the quality of the work you produce.*

# EASTMAN

**ETCHING**  
**EB** **AND** **ETCHING**  
**BLACK** **ES** **SEPIA**

# PLATINUM

are used by the best photographers—  
are appreciated by the most discrim-  
inating customers—command the  
highest prices.

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

*At your Dealer's.*



*THE ADVANTAGES OF*  
**ROYLON**

ROYLON with hydrochinon makes a vigorous developer for photographic papers.

ROYLON gives rich warm tones—is not easily exhausted.

ROYLON is specially suited to those who are subject to the irritating effects of other developers. In most of these cases there are no ill effects from its use.

THE PRICE

1 ounce bottle . . . . .	\$ .60
¼ pound " . . . . .	2.25
½ " " . . . . .	4.25
1 " " . . . . .	8.00

Canadian Kodak Co., Limited,

*All Dealers.*

Toronto, Canada.

# CARD MOUNTS

We have all the latest styles of Card Mounts from the factory of the Canadian Card Co.

*We will be pleased to have your Christmas trade orders*

Samples sent upon request.

---

# Photographic Papers

We solicit your Christmas orders for paper. Our large stock enables us to fill orders promptly.

The D. H. Hogg Co., Reg'd,

P. O. Box 1114

Montreal, Quebec

## *The Durbar Style*

For the "Slip-in" or Matted Developed Print.

Buff, Redeveloped, Sepia, Black and White, 4 x 6—  
Square and Oval.

Colors—Gray, Buff, Brown, Arturatone.



**The Durbar**—is an exceptionally rich mount for the "slip-in" print, and entirely different to the ordinary mount of this style.

The flap not only holds the print down, but gives a rich deckled insert effect. Add to this a rich stripe finish on the mount proper, and you have a flexible mounter for the "slipped-in" or matted print that combines all the artistic features of the tipped effect with the matted effect as well. *Send for sample of this style.*

DESIGNED AND MANUFACTURED BY

**The Canadian Card Co., Toronto, Can.**

## OUR POLICY

Our business was established on a quality basis. It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Kodak factories in Europe and America are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the-wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

C. K. Co., LTD.



FROM AN ARTURA IRIS PRINT

*By A. M. Wilson  
Brockton, Mass.*



# STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE .. THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 4

DECEMBER 1912

No. 10

## RIGHT NOW

FIVE MILLION COPIES OF OUR ADVERTISEMENT FOR YOU IN DECEMBER MAGAZINES — HITCH UP WITH IT

More people are having their pictures taken—many more.

There's a big increase in the professional portrait business. This isn't guess work. We know. Familiarity with exact conditions in the photographic world is part of our business.

Perhaps it's the big crops, perhaps it's because of the three-cornered presidential fight, perhaps it's on account of the war in the Balkans, but there is more photographic business. In our opinion this increase is largely due to the fact that in the last eight months we have told the people some fifteen million times that they ought to have their pictures taken and have added the suggestion, "There's a photographer in your town."

People are beginning to take our suggestion seriously. So next month we are going to tell them again—in over five million different places.

But it isn't simply what we have done. Photographers are more of them telling the people the same thing, and telling it to them oftener and louder. Our newspaper clipping service has shown us this fact. And those photographers who do this most frequently, most cleverly, and back it up with good goods will get the most benefit from our advertising.

Our December campaign is a strong one. Since April we have been conducting a steady, consistent, though moderate campaign. For December it's Bang! Bang!! Bang!!!

On page 5 we show the advertisement that the December magazines will carry for you. And this is the list that will carry it: *Ainslee's*, *Century*, *Everybody's*, *Harper's*, *American Magazine*, *McClure's*, *Munsey's*, *Review of Reviews*, *World's Work*, *Saturday Evening Post and Collier's*. Wealthy people, well-to-do people, comfortably-off people all over the country will

be reminded by the more than five million copies of our advertisement of the timeliness of photographs for Christmas. It's the logical follow-up of the work we have been doing for the past eight months.

Hitch up to it. Use our "copy" with *your* name. Right now there *is* more professional photographic business than there has ever been before. If *you* are not participating in this increased business look for the reason.

Increased business does not just happen: it is brought about. We have helped to bring about an increased business. You can still further increase it, each of you individually, by joining us in the work and benefit yourselves individually by steering the new business to your studio.

Right now is the time.



## *Royal S. E. R.*

is your true friend because it has the speed you need so much when the light is poor. But speed is not its only recommendation.

*It has highest quality too, and the price is but moderate.*

## *The Eastman School of Professional Photo- graphy*

WILL BE HELD AT

TORONTO

January 14, 15 and 16,

AND AT

MONTREAL

January 21, 22 and 23.

---

1912 has been the School's best year from every standpoint—a better school, larger attendance, deeper appreciation by the photographers.

---

REMEMBER

THE DATES



Those cousins out west—or back east—you don't hear from them as often now. You each have new friends, new interests. But after all, blood *is* thicker than water and your picture and pictures of the other members of *your* family would be welcomed by *them*—especially for Christmas.

*There's a photographer in your town.*

Eastman Kodak Company, Rochester, N. Y.



A



B

## SPACING

The composition of a photograph must be considered when the sitter is posed under the light, but very often a well posed sitting is destroyed by poor spacing when the print is made or trimmed.

In making negatives for cabinet prints  $5 \times 7$  plates are generally used and the image of the sitter is usually at or near the center of the negative.

When a cabinet size sheet of paper is placed on a  $5 \times 7$  negative there is considerable room for shifting the print paper to secure correct spacing or composition in the finished print, and here is where the printer must use good taste—otherwise the

proper effect is partially or wholly destroyed.

We reproduce herewith several cabinet prints made from  $5 \times 7$  negatives to illustrate the points we wish to make.

First we show the somewhat common mistake of placing the print paper too high on the negative. This leaves too much space above the head and causes the subject to appear as though it were falling from the picture, as shown in Illustration A. In Illustration B we show the effect produced by placing the print paper lower on the negative. This raises the head and the portrait at once assumes quality and dignity.

Another mistake in spacing is



C

placing the print paper too far to one side as shown in Illustration C. This of course applies to profile or side views. In Illustration C there is too much space behind the head and not enough between the profile and the edge of the print. This produces a crowded effect and the subject appears to be leaving the picture instead of coming into it, as shown in Illustration D. Note that in Illustration D there is no crowded effect, although the same size paper is used in both cases.

Of course the pose and general composition of the picture enters into determining the correct location of the print paper on the negative, but as a rule the following suggestions may be observed:



D

When printing from a bust portrait negative place the head well up on the print paper.

When printing from a three-quarter figure the same rule will apply.

When printing from a full length portrait the space above the head should be slightly greater than the space below the feet.

When printing from a front or full face negative, either bust, three-quarter length or full length, it is, as a rule, safe to center the subject.

When the head is slightly turned the subject may usually be centered.

When printing from a profile or near profile the lesser amount of space should be behind the head.

These are general rules that may be used to advantage when spacing and trimming prints.

Photographic displays in general show much improvement over the displays of a few years ago, but here and there a set of prints, good technically—good artistically—well posed and properly lighted, are injured more or less by poor judgment in spacing and trimming.

The importance of this part of finishing photographs cannot be overestimated. It has more to do with the general appearance of the finished portrait than other details which seemingly receive better attention, and general appearance is the big factor in selling photographic portraits at top-notch prices.



## NOVEL DISPLAYS

The average photographer makes a point of placing samples of his most up-to-date work in his showcase, and should the idea of exhibiting very old work be suggested to him he would perhaps smile and put the idea down as that of a crank, but nevertheless it has its good points and has been used to very good advantage.

The *British Journal of Photography* tells of an enterprising firm of Cambridge photographers, who filled one of their display cases with nine examples of ar-

chitectural work taken in Cambridge fifty years ago. It proved to be a good stroke of advertising business, for the attention of the passer-by was immediately attracted to the quaint pictures in which were seen many wearers of crinolines and other quaint costumes of half a century ago.

This is a very good suggestion for any old established studio to follow, and the reminder of the fact that these old negatives have been preserved may be the means of securing a number of profitable duplicate orders. In the case of very old views which may show buildings that have long ago given away to more modern structures, the sale is often much larger than would be expected.

The same idea may be applied to old-fashioned portraits, a few examples serving, not only to attract attention and show the great contrast in style of dress, but in style of modern photographic work as well. Look over your old wet plate negatives and see what you have that would make a quaint and novel display. Half of the advertising game is in attracting attention.



*The unusual range of tone and superior quality of Zelta prints will appeal to you.*



FROM AN ARTURA IRIS PRINT

*By A. M. Wilson  
Brockton, Mass.*



## ZELTA POSSIBILITIES

Zelta is a remarkable paper, not merely from the fact that it is something new and different, but because it offers possibilities that are really wonderful.

First of all the four grades of Zelta are each coated on a stock of paper with a decidedly distinctive and pleasing texture. They are quality papers, but there is something more remarkable about Zelta and of greater importance to the man who is seeking after individuality. It is the great range of tones secured with so much certainty and ease; that is, ease for the printer who has had any experience in the toning of printing-out papers.

Zelta is an albumen printing-out paper, but the old albumen printer would scarcely recognize it as such because it has a matte surface and excellent keeping qualities. These were things unknown in the old albumen days. The printing is much the same as for other printing-out papers, but the toning is more simple. Any good printer who can judge a print can repeatedly reproduce any tone from a brilliant red chalk to a warm black in one toning bath.

A platinum bath will produce any tone except a cold black, which requires that the print be toned, first in the gold until the whites are clear, and then in the platinum. It seems hardly be-

lievable, but it is a fact, that two prints placed in the platinum bath at the same time and one taken out in thirty seconds and the other in six or eight minutes, will each retain all the delicate half tones and gradations from highlight to shadow, but the one will be a brilliant, velvety red chalk, while the other is a warm black. Nothing will be lost in either print. The highlights will not cut out with the longer toning and the print will lose none of its brilliancy, the only change being in color.

You can readily appreciate the advantages of such a paper for a high grade class of customers. It will stimulate business and give you something decidedly new and attractive that you can offer at a decidedly increased price. It has the quality that will command the price you ask for it.

Zelta is not a paper that will be used for cheap work, because it is a printing-out paper, and the very objection that is made to a printing-out paper is the best argument in its favor. If you could get Zelta tones on a developing-out paper, it would be more common, unless an exorbitant price were asked for it, and Zelta prices are not exorbitant.

Zelta is coated on both white and chamois stocks of distinctly different textures. Offer your customers something new, original and of superior quality. If your dealer has not yet stocked



FROM AN ARTURA IRIS PRINT

*By A. M. Wilson  
Brockton, Mass.*



Zelta, he can secure a trial order for you promptly.

Zelta is furnished in the following grades:

GRADE	COLOR	SURFACE	WEIGHT
A	White	Gros-grain	Light
B	White	Smooth-laid	Medium
C	Chamois	Semi-rough	Medium
D	Chamois	Gros-grain	Heavy

#### PRICE LIST

SIZE	DOZEN	GROSS
3 <sup>7</sup> / <sub>8</sub> X 5 <sup>1</sup> / <sub>2</sub>	\$ 0.45	\$ 5 00
4 X 6	.45	5 00
4 <sup>1</sup> / <sub>4</sub> X 6 <sup>1</sup> / <sub>2</sub>	.55	6.00
5 X 7	.65	7.25
6 <sup>1</sup> / <sub>2</sub> X 8 <sup>1</sup> / <sub>2</sub>	1.00	11.00
8 X 10	1.50	16.50
11 X 14	3.00	33.00
14 X 17	4.80	53.00
16 X 20	5.60	62.00
20 X 24	8.00	88 00

Zelta paper is not furnished in rolls.



## A UNIVERSITY COURSE IN PHOTOGRAPHY

We are very much pleased to announce that the University of Syracuse, Syracuse, N. Y., is to open a School of Photography, beginning January 6th, in which it will be possible for students to obtain a thorough grounding, both in theory and practice, in every branch, enabling them to take a degree in photography, and if they wish, proceed to specialize in its various branches.

It is a fact that we have good photographic schools, where the prospective photographer may receive a practical education or the practicing photographer may take a post-graduate course, but it is nevertheless gratifying to note that a university has recognized photography as one of the Arts and Sciences.

The establishment of this course in the College of Fine Arts of the University of Syracuse will also permit of a course in drawing for the study of line, composition, light and shade and form, all of which are very essential to the best artistic expression.

The course will not only be of value from a practical and artistic standpoint, but it is hoped will stimulate scientific research and original investigation.

Photography in America has made great strides in the last few years and many processes have been made much more simple than ever before, but there is a distinct advantage in having a well grounded knowledge of fundamental principles. It is needless to say that the man who is so equipped is bound to forge ahead of his less fortunate brother.

A few years ago the photographer was compelled to work out his own salvation when in trouble—there were no demonstrators. To-day, when there are plenty of able demonstrators, the average photographer is more careless of results, is often satisfied with a cheaper grade of materials and is content to follow the line of least resistance.

Business knowledge and practical experience count for a great deal in a photographic education. They enable one to know how, but it is just as essential for one to know why, if he would attain the highest degree of success.





FROM AN ARTURA IRIS PRINT

*By A. M. Wilson  
Brockton, Mass.*



The public appreciation of good pictures is growing every day, and everything which will tend to raise the standard of knowledge and workmanship of the coming generation of photographers should be heartily welcomed.

Below is given a rough sketch of the program of the new School of Photography:

Light: Reflection, Refraction, Dispersion, Diffraction.

Lenses: Construction—general principles, the aberrations of lenses, Choice and Use.

The Camera: Hand and Stand, the Movements.

Exposures: Factors governing same.

Negative Materials: Elementary emulsion making, Plates and Films, Ordinary, Color-sensitive, Color-Filters.

Developers: Action of, Time and Tank, Thermo changes.

After Treatment of Negatives: Fixing, Intensification—Reduction.

Printing: Silver—Development and Print-out processes, Platinum, Iron, Bichromate.

Transparency Making: Projection.

Advanced Courses—

Enlarging and Reduction: Stereoscopic work, Color processes, Studio work, Photomechanical processes, Photo-micrography, Spectrography, Advanced emulsion making, Plate testing, etc.

## THOROUGHBREDS

BY THE OFFICE BOY

Las' munth me an' the Boss an' a nother feller goes fezzent huntin'.

I wuz took along 2 bring hoam the gain, an' the other feller wuz took B kaus he sed he had a dog that wuz a wunder on fezzents. The dog wuz of a modes' an' retirin' dispozition, an' it took 4 ov us to histe him in 2 the macheen, an' me to sit on him when he wuz in.

The man sed he (the dog) wuz a thorrer bred, but he loked like a X Btween a maskerade sute an' a bad case of spotted feaver.

The Boss sed he thot he gest it wuz a Swis chees houn'.

When we got oute in 2 the kountry we terned the dog loose, an' histed him oaver a barb wire fens.

Hiz oaner sed now watch him wurk.

Pretty sune he kum 2 a stan' stil with his tale a stickin' oute strate, an' as we approched we skared up a big fezzent Bhin' him an' foun' he wuz pointin' on a sparrer.

The Boss says that that dog wuz lik' a good menny men—a good knose fer bizness but derved poor i site.

The Boss asts the man wuz hiz dog gun shi, an' the man sed the dog jus' revelled in the smel ov gun powder, so quite sune as we wuz goin' along the edg' of a kornfield a ole sokker ov a fez-

zent flue up an' the Boss whanged away.

When the smoak kleeered the dog wuz goin' down the rode so fas' that hiz fete wuz smoakin, an' we foun' him  $2\frac{1}{2}$  miles down the rode tryin' 2 get up a win' mill tower.

The Boss says that erly trainin' is a gran' thing if yure adapted 2 what yure bein' traned for.

I asts the Boss wuz it a good thing to trane boys the sain way as dogs, an' he sed yep, only the dogs wuz eezier.

I asts the Boss wuz theare men thorrerbreads the sain az dog an' horse thorrerbreads an' he sez you betcha.

The Boss says you can awlways tel when a man's a thorrerbread withoute lookin' up his peddy gree. He says a thorrerbread will stan' for a hepe ov hard luk withoute kikken, an' when things is kummen hiz way he don' stan' aroun' an' blo' aboute it, an' that when he maiks a mistaik he don' blaim it on sumboddy eltze so he kan krawl oute frum under.

Me an' the Boss ain't havin' mutch time 2 think ov rekrea-tion jus' now az this yeres Kris-mus rush iz some hum dinger. Mos' yeres our holly day bizness haz been makin' pitchers ov girls an' the yung fellers, but this season we've had pa's an' ma's an' family grupes by the kar lode; the Boss says is dew 2 hiz tellin' the fokes in the paper that pa an' ma ot 2 hav' there pitch-

ers taikin' an' that he wuz the phottygrafer in this burg.

The Boss says this iz the first time in hiz life that hez had a chanct to particypate in 50,000 dollers wurth of advertizin' an' that hez Bgun 2 draw divvy-dends allreddy.

I was hoapin' 2 get a nother raize sune but yesterday I wuz polishin' the glas' on the shokase an' I polished a whole rite throe it, an' I tho't I wuz fired but the Boss sed that wile 2 mutch en-erggy wuz sometimes Xpensive it wuz better than beein' aslepe at the switch, an' so I'm still hoapin'.



## OUR ILLUSTRATIONS

The illustrations in this number of STUDIO LIGHT are from the studio of Mr. A. M. Wilson, of Brocton, Mass.

Mr. Wilson specializes in child portraiture, if he can be called a specialist, for he has that knack of winning the confidence of children and getting results that are always pleasing to mothers. It takes patience and tact, but good negatives of children are usually worth the trouble.

When a man has confidence in himself, you can be pretty certain that he is an advertiser and Mr. Wilson is not an exception to this rule.

He uses good copy with an argument for having pictures made, but his particular hobby



FROM AN ARTURA IRIS PRINT

*By A. M. Wilson  
Brockton, Mass.*





FROM AN ARTURA IRIS PRINT

*By A. M. Wilson  
Brockton, Mass.*



is his display case. Look his argument square in the face, as he does, and see what you make of it: *"The prospective customer will judge the photographer by his display case, even though he may have been led that far by good newspaper advertising. There is no way of estimating the number of customers who may pass by a poor display at your doorway and go to the other man further down the street, who does not advertise in the papers but makes good work and displays it well."*



## COMPLETE OUTFITS

One hears a great many complaints regarding the man who comes to town for a week or so and does a good view business, or in some instances, the complaint is directed towards the business man or manufacturer who sends out of town for a commercial photographer to do a job of work which the local photographer thinks he should have had. It usually develops, however, that the local photographer is either not awake to these opportunities or not equipped to do the work.

It is a good idea to have a first-class outfit for this kind of work and to do a little advertising in your display case occasionally to let it be known that you are prepared to photograph anything.

Your dealer can furnish you a complete outfit to meet your requirements, and we would suggest a three focus lens as the one adapted to the greatest number of uses.

The particular outfit which we have in mind is the Empire State No. 2 with Symmetrical or Rapid Rectigraphic Lens and Double Valve Auto Shutter, six Plate Holders, Combination Tripod, R. O. C. Focusing Cloth, and Carrying Case to hold complete outfit.

Most every photographer knows the good points of the Empire State camera, particularly the No. 2. They are not mere talking points—they are essential features that enter into the ease of manipulating the camera and the certainty of getting good results quickly. Among other advantages are the sliding tripod block, automatic bellows support, supplementary light trap and large front board to accommodate various sized lenses.

The Symmetrical Lens is as good as can be obtained outside of an anastigmat, while the Rapid Rectigraphic is adapted to more varied work. The outfit with this lens is slightly higher in price. The Rectigraphic is a three focus lens of excellent quality and will appeal to those who do a great variety of work. It permits the use of the front combination, rear com-



FROM AN ARTURA IRIS PRINT

*By A. M. Wilson  
Brockton, Mass.*



bination or the doublet, giving three different focal lengths in the one lens.

Begin the new year with a good View Outfit and a resolution to the effect that you will get this business yourself.

Your dealer will be glad to quote you prices on Empire State No. 1 or No. 2 outfit complete.



## EXTRA DOLLARS

Do you know that there is a way to make an additional profit from a great number of your negatives at Christmas time, with a very small amount of trouble?

Of course you are going to be busy, but that is the time to make money—to put forth your best efforts to get still more business. Don't be satisfied with what you are doing simply because business is good.

Most every studio has some sort of suitable enlarging apparatus, but it is not the ordinary enlargement we are going to tell about. In fact the word enlargement had best not be mentioned at all in talking to the customer. It's simply a large picture, but not just the kind of large picture you are probably accustomed to making.

You have a great many customers who think they cannot afford large pictures, but they

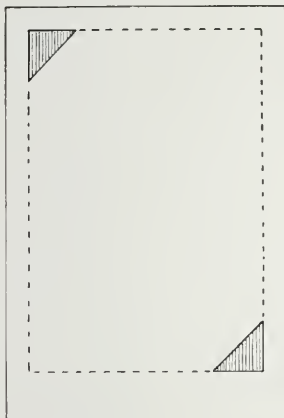
would like them if they were not so expensive.

Here is the plan and you can try it out at little expense before the Christmas rush. You make a cabinet size picture at a reasonable price. Pick out several good cabinet negatives and make a mask of black paper with an opening  $3\frac{1}{4} \times 5\frac{1}{2}$  inches. This gives a panel of good proportions for an enlargement on an 11 x 14 piece of paper with a white margin.

Put the negative in your enlarging camera and throw the image up to 9 inches in length. The width will be  $5\frac{1}{4}$  inches and on 11 x 14 paper you can leave a two-inch white margin at the top and sides and two and one-half inches at the bottom.

Try the new Carbon Black Buff Artura for the enlargement, and when you have made same according to the dimensions above, cut a piece of double weight paper or very thin cardboard to 6 x 10 and you will have the proper size embossing board, for our print must be embossed. Cut two openings in this board as shown by dark corners in our illustration, leaving three-eighths of an inch margin at top and sides and a five-eighths inch margin at the bottom. These openings are made so the embossing board may be quickly adjusted over the face of the print and the corners of the print located through the openings.





Embossing Board

When this is done, hold the two together and turn the print face down. Now run a blunt edged tool along the back to press the print over the edge of the card, and a neat embossed line is given to our picture, which improves its appearance about 100%.

The Artura Carbon Black gives it all the appearance of a contact print, and the customer who can only afford moderate priced work can be shown these samples after the order has been taken, or when proofs have been shown. It can be explained that one of these pictures can be made from their negative at a cost of, say two dollars, and it will be just the thing they should have for the gift they would like to have just a bit different—just a bit better.



## PRACTICAL SUGGESTIONS

IDEAS THAT HAVE BEEN TRIED  
BY PHOTOGRAPHERS AND  
FOUND TO BE USEFUL

In an emergency, an old pair of kid gloves may be made waterproof by giving them two coats of rubber solution. This can be had from most any automobile repair shop. To handle prints to the best advantage, the gloves should be one or two sizes too large for the wearer. Dust with French chalk each time before using.



If you have a camera stand that is noisy or that binds in raising or lowering, use graphite on the metal cogs and rub the wooden parts that bind with a piece of dry soap.

It is remarkable how much easier stands and backgrounds may be moved about if the castors are oiled about once a week. Use a heavy oil and only a drop on each castor.



Many photographers have trouble in getting a good copy for a locket picture. Don't make copies. Make an original negative of the proper size. The result is better and you often get a sitting for larger pictures at the same time.

## THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.

C. K. Co., Ltd.



Absence makes the heart grow fonder, we're told, but a good portrait of the absent one will keep the recollection more vivid—and comfort many a lonely hour of separation.

We make a specialty of portraiture and our studio is exceptionally equipped for fine portrait work.

---

## The Pyro Studio



FROM AN ARTURA IRIS PRINT

*By A. M. Wilson  
Brockton, Mass.*



# BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1913



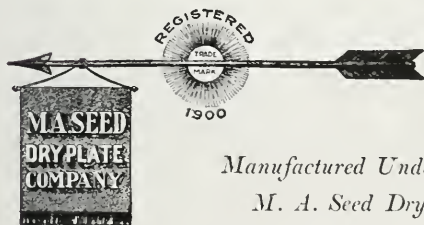
Toronto, Canada . . . . .	January 14, 15, 16
Montreal, Canada . . . . .	January 21, 22, 23
Boston, Mass. . . . .	January 28, 29, 30
New York, N. Y. . . . .	February 4, 5, 6
Philadelphia, Pa. . . . .	February 11, 12, 13



Crispness and snap without harshness—an abundance of detail without flatness—plenty of speed without the sacrifice of latitude or gradation: these are the qualities that are of most importance to the photographer; the qualities that are found in

# SEED PLATES

---



*Manufactured Under License of the  
M. A. Seed Dry Plate Co. by*

Canadian Kodak Co., Limited,  
Toronto, Canada

# Keep your Fingers out of the Hypo!

Use an Eastman Print Paddle instead of your fingers and you won't have Hypo on your paper and in your developer.

Curved handle allows paddle to lie flat on prints. Hooked end prevents slipping into bath. Hard rubber around an aluminum core, non-absorbent, acid proof and unbreakable.



*Order from your dealer.*

Canadian Kodak Co., Limited,

Toronto, Canada.



## *The New Artura Printer*

The distinct advantages of the Artura Printer are in a large measure due to the fact that it has been designed by practical developing-out paper printers who know the essential points of a machine for this work, and is manufactured by skilled mechanics who are thoroughly familiar with the needs of the profession.

It is substantially constructed on scientific principles—is positive in its action and rapidly and easily manipulated. The cabinet has a 14 x 17 drop leaf at either side to hold the paper and exposed prints and occupies only 24 x 37 inches of floor space.

The Artura Printer is the most practical and convenient device on the market for printing Artura and other gaslight papers.

Canadian Kodak Co., Limited

Toronto, Canada

## *Christmas Paper Orders*

We carry a complete stock of all standard sizes of Artura, Azo and Bromide papers and can make prompt shipment

---

## *Royal Plates*

We have a fresh stock of the regular speed and Special Extra rapid and will be pleased to have your orders

*Professional Catalogue sent upon request*

---

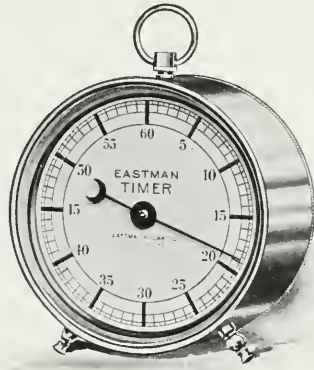
The D. H. Hogg Co., Reg'd,

P. O. Box 1114

Montreal, Quebec



Do You  
Guess at  
The Time?



The traveler who makes a guess at the time is pretty sure to guess wrong and miss his train. With you, guessing means loss of time, paper, chemicals and temper.

Why guess when you can know by using an Eastman Timer?

---

PRICE . . . \$2.00

---

Canadian Kodak Co., Limited,  
Toronto, Canada

## *The New Plate*

1 DOZEN  
4¼ x 6½

**ROYAL PLATE**  
SPECIAL EXTRA RAPID

EMULSION  
NUMBER  
8880

# ROYAL Special Extra Rapid

Lives up to its name in full by having speed to spare plus every special quality you require of a high-class portrait plate.

---

*Your dealer has them.*

*Specify Royal S. E. R. in your next order.*

---

Canadian Kodak Co., Limited,

Toronto, Canada

# YOU WILL WANT

Rush Orders of Plates, Papers and  
Sundries for your Christmas Business

---

We have anticipated a good holiday  
trade and are prepared to make  
prompt shipments.

---

All C. K. Co. Products  
carried in stock.

---

*Send Your Orders to Us.*

J. G. Ramsey & Co., Limited.

66 King St. West, Toronto.

## *The Durbar Style*

For the "Slip-in" or Matted Developed Print.

Buff, Redeveloped, Sepia, Black and White, 4 x 6—  
Square and Oval.

Colors—Gray, Buff, Brown, Arturatone.



**The Durbar**—is an exceptionally rich mount for the "slip-in" print, and entirely different to the ordinary mount of this style.

The flap not only holds the print down, but gives a rich deckled insert effect. Add to this a rich stripe finish on the mount proper, and you have a flexible mounter for the "slipped-in" or matted print that combines all the artistic features of the tipped effect with the matted effect as well. *Send for sample of this style.*

DESIGNED AND MANUFACTURED BY

**The Canadian Card Co., Toronto, Can.**







